GAME ON
Inside *Time of the Daleks*

BBC

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DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE**
of the BBC television series

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Alan Bennion

THE FALL GUY
Roy Scammell's
blow-by-blow
account of 70s
Doctor Who

MACHINE MUSIC
Don Harper's
cybernetic
sounds

LISA BOWERMAN
Celebrates
20 years
of Bernice
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TOSIN COLE AND MANDIP GILL

In their own words!

Meet the writers and directors of Series 11

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- Cosplay
- The Time Team
- The Fact of Fiction
- *Doctor Who: Infinity*

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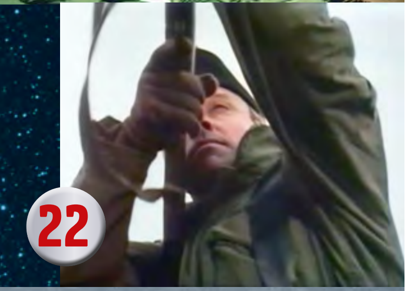

DOCTOR WHO
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BBC DOCTOR WHO MAGAZINE

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Did you see me on the teaser? I was the text on Graham's newspaper…

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Welcome

The introduction of the new Time Team in Issue 525 sent something of a shockwave through *Doctor Who* fandom. Given that anticipation was already building for the new series of *Doctor Who*, nobody was more surprised than me at the attention this received – on the day of the announcement, **Doctor Who Magazine** was trending on Twitter and newspaper journalists were wanting to know why we'd made the seemingly radical decision to refresh the format.

Now things seem to have calmed down a bit, and we're all getting to know our lovely new Time Teamers, I'd like to talk about why I love this feature so much. The Time Team has been an important part of **DWM** since 1999. In case anyone is still shocked by the relatively young age of our current gang, it's worth remembering that half the original Team members were also in their twenties.

Under the guidance of Benjamin Cook, who compiles the feature for us, our fresh new recruits watch episodes from all eras of *Doctor Who*'s history. I don't always agree with their verdicts on episodes, but the ideas and opinions that tumble out of those pages are fascinating.

In this issue the Team analyse *The Talons of Weng-Chiang* Part One. And they're not entirely happy with what they see. If you were making *The Talons of Weng-Chiang* today, you'd certainly do it differently. But 1976, when this serial began production, was a very long time ago. And you can't judge the past by the standards of the present.

I was fortunate enough to know David Maloney, the very talented director who brought *Talons* to the screen. I've also been lucky enough to interview Philip Hinchcliffe, the serial's brilliant producer, on several occasions. I never met the writer, Robert Holmes, but I'm sure that nobody involved with the production of *Talons* intended to cause offence to any viewers or the ethnic minority represented by characters in the serial. And the *intention* behind the work is, for me, a crucial factor.

The Time Team's evaluation of *Talons* is even-handed and as illuminating as ever, but while we can watch episodes of vintage television at the touch of a button what we can't do is recreate the era in which they were broadcast. In many key respects, *Talons* was inspired by the penny-dreadful booklets that caused a sensation in Victorian England. The spirit of these lurid stories endured in Sax Rohmer's Dr Fu Manchu and elsewhere. Robert Holmes would almost certainly have been familiar with the films based on that criminal mastermind, and more extreme descendants such as Hammer's *The Terror of the Tongs*. He was banking on the fact that his audience was too. Quite understandably, many of these films have been locked in a section of the archive marked 'problematic', making it harder for a young, modern audience to appreciate what Holmes' pastiche was attempting to subvert.

Holmes was the doyen of *Doctor Who* writers, at least when it comes to the series' original run, and *Talons* is typical of his ingenuity. Hopefully the Time Team will explore the serial beyond Part One, when it's revealed that the story's Chinese characters have in fact been cruelly manipulated by... well, that would be telling.

If you haven't seen *The Talons of Weng-Chiang*, I'd urge you to watch it. Just remember that the past is a foreign country – they do things differently there.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Rob Lloyd

You may remember Australian comedian Rob Lloyd from Issue 527, where he discussed the UK tour of his one-man show *Who, Me*. On page 64 he returns to talk about his passion for cosplay. He's clearly delighted to be back. "Seriously, pinch me!" he tells us. "I adore Jon Pertwee as the Third Doctor and I've loved sharing my stories about dressing as him."

Chris Dring

In 1993 Chris became obsessed with playing *Dalek Attack* on his Amiga home computer. It was the beginning of a career-defining, 25-year relationship with video games. Now he's a long-serving gaming and tech journalist, editor and publisher, but still likes to share his views on new interactive *Doctor Who* adventures – including *Doctor Who: Infinity* on page 72.

Matt Adams

On page 22 Matt talks to stuntman Roy Scammell about his extraordinary career. Matt's own career recently took a bit of a departure when his first *Doctor Who* fiction was published in the charity anthology *Whoblique Strategies*. His six-year-old daughter has already embraced her dad's love of the show and is looking forward to cosplaying as the Thirteenth Doctor.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

The Biggest Audio *Doctor Who* Crossover Ever!

In 2019, Big Finish will celebrate 20 years of creating *Doctor Who* stories on audio with *The Legacy of Time*. This landmark release promises to be "the biggest audio crossover event ever!"

Six hour-long stories will see characters from the entire history of *Doctor Who* crossing paths – some for the very first time. The cast will include Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann as the Doctors, Lalla Ward as Romana, Louise Jameson as Leela, Ingrid Oliver as Osgood, and many others.

Time is collapsing. Incidents of temporal chaos and devastation are appearing throughout the many lives of the Doctor and his friends – fallout from one terrible disaster. The Doctor must save history itself – and he will need all the help he can get.

Professor River Song (Alex Kingston) will meet another time-travelling archaeologist, the Seventh Doctor's companion Professor Bernice Summerfield (Lisa Bowerman). Kate Stewart (Jemma Redgrave) will travel back in time to meet the members of UNIT as seen in the Third Doctor's era – including the Third Doctor himself (voiced by Tim Treloar) and his assistant, Jo Grant (Katy Manning).

The Counter-Measures team, who first appeared in 1988's *Remembrance of the Daleks*, will be reunited with the Seventh Doctor (Sylvester McCoy) and Ace (Sophie Aldred). And the Sixth Doctor and his companion Charlotte Pollard (India Fisher) will once again meet Detective Inspector Patricia Menzies (Anna Hope) in a police procedural like no other...

Alex Kingston (who plays River Song) and Lisa Bowerman (Bernice Summerfield). Their characters will finally meet in *The Legacy of Time*.

The story will go to Gallifrey, and elsewhere it will enter the Time War. Doctors will meet, and plenty of 'Easter eggs' are promised.

The stories comprising *The Legacy of Time* will be: *Lies in Ruins* by James Goss; *The Split Infinitive* by John Dorney; *The Sacrifice of Jo Grant* by Guy Adams; episode four by Matt Fitton (tbc); *The Avenues of Possibility* by Jonathan Morris; and *Collision Course* by Guy Adams.

Executive producer Nicholas Briggs says: "*The Legacy of Time* will probably go down in Big Finish history as our biggest, most exciting production, ever! Celebrating 20 years of *Doctor Who* at Big Finish, it expertly pulls together all the strands from our many and varied *Doctor Who* ranges.

BBC
DOCTOR WHO
THE LEGACY OF TIME

"This is down to the brilliance of script editor Matt Fitton and producer David Richardson. They epitomise the creative strength, organisational expertise and leadership of the company. Quite simply, this is going to blow people's minds! It's got everything!"

David Richardson says, "*The Legacy of Time* is quite possibly the biggest *Doctor Who* story we have ever told at Big Finish. It's been so hugely satisfying to make – I hope everyone finds it just as satisfying to listen to."

The Legacy of Time will be available from *bigfinish.com* in July 2019 on download, and as an eight-disc CD set with a limited edition of just 4,000.

Comic Strips
12p
DOCTOR WHO WEEKLY
THE DALEKS ARE BACK!
FREE TRANSFERS!
FREE TRANSFERS!
PLUS TWO FULL COLOUR DR.WHO PANORAMAS INSIDE!
DOCTOR WHO AND THE IRON LEGION

The first part of the comic strip story *The Iron Legion* originally appeared in *Doctor Who Weekly* Issue 1 (1979).

Return of the Iron Legion

Two new *Doctor Who* audio adventures starring Tom Baker, adapted from memorable comic strips in DWM's predecessor *Doctor Who Weekly*, are also on their way from Big Finish. The stories are *Doctor Who and the Iron Legion* and *Doctor Who and the Star Beast.* They are adapted by Alan Barnes from the original stories by Pat Mills, which were illustrated by Dave Gibbons.

Director Nicholas Briggs explains: "These Fourth Doctor comic strip adaptations have a whole different feel to them. It's like they're from a parallel universe vision of *Doctor Who*. Tom Baker spotted it straight away, emailing me the moment he'd read *The Iron Legion*, commenting that this was 'a bit DIFFERENT' – actually typing 'different' in capitals! But he rose manfully to the challenge and entered into the spirit of it all wonderfully. And that spirit is that they are, essentially, wackier. These epic stories will be released in March 2019 as a five-disc CD box set for £23 or on download for £20 from *bigfinish.com*

Season 19 on Blu-ray

DOCTOR WHO
THE COLLECTION
SEASON 19

Following on from the hugely successful Blu-ray release of Tom Baker's first series on Blu-ray (Season 12, 1974-75), BBC Studios is preparing a second limited-edition box set – this time containing all the stories of Season 19 from 1982.

Season 19 is comprised of 26 episodes over seven stories – *Castrovalva*, *Four to Doomsday*, *Kinda*, *The Visitation*, *Black Orchid*, *Earthshock* and *Time-Flight* – and is the first to star Peter Davison as the Doctor. Starring alongside him as his companions are Janet Fielding (Tegan), Nyssa (Sarah Sutton) and Adric (Matthew Waterhouse).

All 26 episodes have been remastered for this new eight-disc Blu-ray box set. Existing special features originally presented on the individual DVD releases of the stories will be present, while there are numerous brand-new special features including: new making-of documentaries for *Castrovalva*, *Four to Doomsday*, *Black Orchid*, *Earthshock* and *Time-Flight*; surround sound mixes for *Kinda* and *Earthshock*; an extended version of *Black Orchid* Part One; rare studio footage from *Castrovalva*, *Four to Doomsday*, *Earthshock* and *Time-Flight*; optional new special effects for *Castrovalva*; seven more editions of *Behind the Sofa*; and a new one-hour interview with Peter Davison conducted by Matthew Sweet.

Doctor Who: The Collection – Season 19 is available to pre-order now and will be released on 19 November 2018.

POLICE BOX
DOCTOR WHO
THE COLLECTION
SEASON 19
BBC
DISC ONE
CASTROVALVA
DISC THREE
KINDA

New Silva Screen Soundtracks

Silva Screen has announced the release of two much-loved *Doctor Who* soundtracks on CD, vinyl and download: *The Invasion* (1968), composed by Don Harper and *The Five Doctors* (1983), composed by Peter Howell.

Don Harper's innovative music for *The Invasion* was augmented by the use of electronic sounds created by Brian Hodgson of the BBC Radiophonic Workshop. The score also featured a piece called *Muzak* by John Baker, which had its first outing in an episode of *Out of the Unknown*. For this Silva Screen album, *Doctor Who* composer Mark Ayres has restored all these tracks, as well as additional unused cues. For more on Harper and this album see page 28.

The Five Doctors soundtrack features both the original score and the 1995 BBC Video Special Edition version which was produced, reworked and extended by Peter Howell. Peter says, "Listening again to the score for *The Five Doctors*, it seems to represent a very particular period in time when the variety of sounds at our disposal was becoming extensive, yet the ability to memorise them was yet to come; when the quality of taped sound was impressive but the equipment was large and the use of it sometimes clumsy and mechanical. In those days, you really did need a studio full of gear and you really did need to play it all."

Both *The Invasion* and *The Five Doctors* will be available from 14 September. Visit *silvascreen.com* for more details.

ORIGINAL TELEVISION SOUNDTRACK
BBC
DOCTOR WHO
THE INVASION
MUSIC BY DON HARPER
SPECIAL SOUND BY BRIAN HODGSON AND THE BBC RADIOPHONIC WORKSHOP

ORIGINAL TELEVISION SOUNDTRACK
BBC
DOCTOR WHO
THE FIVE DOCTORS
MUSIC BY PETER HOWELL AND THE BBC RADIOPHONIC WORKSHOP

DNEG TV

The digital effects for the new series of *Doctor Who* will be provided by the BAFTA-award-winning and Emmy-nominated team at DNEG TV. Since its establishment in 1998, DNEG TV has contributed VFX to movies such as *Blade Runner 2049*, *Ex Machina* and *Pacific Rim Uprising,* and TV shows such as *Black Mirror*, *Altered Carbon* and *Westworld*.

BLADE RUNNER 2049
RISE UP
PACIFIC RIM UPRISING
IN CINEMAS MARCH 23

Who's in Wax

Jodie Whittaker is to be immortalised as a life-size wax figure which will go on display later this year. The figure will be unveiled at Madame Tussauds Blackpool in October. The last time the Doctor was on display in Madame Tussauds was back in the early 1980s, when Tom Baker's Doctor could be seen at the London venue.

Escape Rooms

BBC Studios and Escape Hunt are bringing *Doctor Who*-themed live escape rooms – physical adventure games in which players solve a series of puzzles to achieve an objective – to several locations across England. From December 2018, the rooms will be available in the Bristol Escape Hunt venue, and from early 2019 further *Doctor Who* escape rooms will open in Birmingham, Leeds, Oxford and Reading. Visit *escapehunt.com* for further information and to register for news about tickets.

BBC
DOCTOR WHO
THE LIVE ESCAPE GAME
PLAYING SOON
ESCAPE HUNT

Deluxe DWM

The next issue of **Doctor Who Magazine** will come in a choice of three different versions. Issue 530 will be available (i) as a regular newsstand edition, priced £5.99, (ii) as an edition with a text-free cover, for subscribers only, and (iii) as a deluxe edition, available at WH Smith, priced £9.99. This limited deluxe edition will contain the regular newsstand version of the magazine plus a bonus supplement, artcards, poster and more – look out for it!

The **Writers** and **Directors** of SERIES 11

With an introduction from *Doctor Who*'s showrunner, these are the directors and additional writers of the next series...

Finally! The moment has come where we can start telling you a bit more. Next issue, we'll introduce you to more of the people who populate this year's production team on *Doctor Who*.

But first, I want to introduce the writers and directors of this year's episodes.

When Richard Eyre was artistic director of the National Theatre he would quote George Devine, the founder of the English Stage Company at the Royal Court, when asked about policy or vision: "Policy is who you work with."

So as the latest incumbent of the *Doctor Who* hot seat, I guess these people are my policy. A team of writers who've been working quietly and secretly for a long time now, crafting characters, worlds and stories to excite and move you. A set of directors who stood those scripts up on their feet, bringing those ideas, visuals and emotions into existence with bravura and fun.

Hailing from a range of backgrounds, tastes and styles, here's what unites them: they are awesome people as well as brilliant at their job. (It matters!) They love *Doctor Who*. And they've all worked above and beyond the call of duty in an effort to bring you something special, later this year.

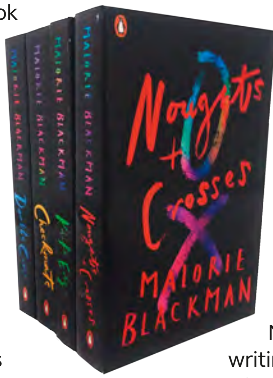
So may I introduce to you: the writers and directors of this year's *Doctor Who*. No spoilers now... **CHRIS CHIBNALL**

WRITERS

Malorie Blackman

Former Children's Laureate Malorie Blackman has written over 60 books for children and young adults.

Highlights of her career include the *Noughts & Crosses* series of novels (*Noughts & Crosses* won the Red House FCBG Children's Book Award as well as being included in the top 100 of the BBC Big Read), *Cloud Busting* (winner of the Smarties Silver Award), *Thief* (winner of the Young Telegraph/Fully Booked Award) and *Hacker* (winner of the WH Smith Children's Book Award and the Young Telegraph/Gimme 5 Award for best children's book of the year).



Malorie is a scriptwriting graduate of the National Film and Television School. Her book *Pig-Heart Boy*, which was shortlisted for the Carnegie Medal, was adapted into a BAFTA-winning, six-part TV serial, where Malorie wrote the first four episodes. As well as writing original and adapted drama scripts for TV, Malorie also regularly wrote for CBBC's *Byker Grove*.

In 2005, she was honoured with the Eleanor Farjeon Award in recognition of her distinguished contribution to the world of children's books. In 2008, she was then awarded an OBE for her services to children's literature.

"As the majority of the novels I write are for children and young adults, I know that to grab them and keep them, they have to love and care about the characters – a given with *Doctor Who* – and be engaged by the plot," says Malorie. "Part of the joy of writing for *Doctor Who* is to try to surprise your audience, no matter what their age. I love unpredictability – where you introduce the unexpected, even into a story the audience may already think they know."

Malorie admits that writing for the series has always been an ambition. "I've always loved *Doctor Who*, from running away and hiding behind the sofa as a child whenever the Daleks arrived, to watching every episode religiously when it was rebooted by the amazing Russell T Davies. Getting the chance to write for this series has definitely been a dream come true."

Like all the other writers and directors we're speaking to in this issue, we ask Malorie to sum up her episode in just three words. "Heartfelt, thought-provoking, timely," she says. We're happy for her to bend the rules!

Above: The *Noughts & Crosses* novels written by Malorie Blackman.

Ed Hime

"There are two main ways into writing for TV – via soaps, or via theatre," says Ed Hime. "I came in via theatre, and did a bit of radio as well."

Ed's theatre credits include *About the Boy* (Royal Court Young Writers' Festival), *London Falls/London Tongue* (Old Red Lion), *Small Hours* (Hampstead Theatre, Michael Frayn Space) and *The Electric Lighthouse* (The Flea, New York). He was writer in residence at Hampstead Theatre from 2001 to 02. Ed's radio credits include *The Incomplete Recorded Works of a Dead Body* (winner of the Prix Italia Original Radio Drama in 2007), *Listen to the Words* (winner of Best Original Drama at the BBC A&M Awards in 2008) and *We Outnumber You* (Prix Europa Original Drama nominee in 2010).

Ed's work on Series 4 and 5 of Channel 4's *Skins* earned him a nomination for BAFTA Craft Breakthrough Talent in 2010. "*Skins* feels a long way from the Whoniverse, but I've always wanted to write for *Doctor Who* and I couldn't believe it when I got the call," says Ed. "Sylvester McCoy was my Doctor growing up – *Paradise Towers* terrified me as a kid!"

Doctor Who has changed a lot in the 31 years since that story was broadcast, but it still belongs to that relatively rare tradition of family viewing. "Chris [Chibnall] was very clear from the beginning about the tone he wanted for this iteration, so actually it hasn't been that tricky," Ed continues. "It comes down to the adventure really, and telling emotionally engaging stories to bring everyone along with you."

The series also has a much bigger regular cast. "That's one of the biggest challenges," admits Ed. "Not so much keeping them busy – there are always monsters to run away from – but giving each one a distinct story and proper emotional journey, and tracking them as they respond differently to the same events. But it's also one of the most fun parts of the job, and the most satisfying when it works, as the cast are so good."

Ed is enigmatic when we ask him to sum up his episode in three words. "It's really rather spooky..."

Top: Kaya Scodelario as Effy in *Skins* Series 4 (2010).

Above: The Chief Caretaker (Richard Briers) and the Doctor (Sylvester McCoy) examine a cleaning robot in *Paradise Towers* (1987).

Pete McTighe

Pete is the originating writer of *Wentworth*, the female prison drama that has sold to over 150 countries, been remade in several international territories and won dozens of AACTA (Australian BAFTAs), Logie and ASTRA awards including Most Outstanding Drama several years in a row. He's written over a hundred hours of TV drama and been nominated for five Writers Guild Awards.

All these endeavours and achievements have, he jokes, simply been a means to an end. "My entire television career has quite literally been an elaborate plan to get to write *Doctor Who* – and no one is more shocked than me that it paid off," he says. "I've been working away in secret on this for a very long time and my inner ten-year-old is *still* freaking out. (The older me is playing it super-casual – 'Sshhh, I think I got away with it.') It's becoming a cliché now to say that working on this show is a dream come true, but I am *peak cliché*. You should see my office..."

How did Pete approach writing a script that every age group could enjoy? "I didn't look at it as a challenge," he says. "I felt like we were working to the programme's original mandate. *Doctor Who* was created, unashamedly, to be enjoyed by everyone. And this iteration of the show is a really exciting entry point for people of any age, any level of interest. There's a lot to love – new stories, new monsters, new worlds – but most importantly at the heart of the show are dynamic, loveable new characters that enjoy being together. Once Chris had established them in episode one I felt like the hard work had been done – I think old and new viewers will just want to hang out with them. I know I do – security have to keep dragging me off the set."

Has Pete been able to find plenty for the Doctor, Graham, Ryan and Yasmin to do? In the early 1980s some episodes notoriously struggled with a larger TARDIS crew... "Poor old Nyssa, banished to the TARDIS, shuffling her test tubes," says Pete, smiling. "I'm used to writing shows with much bigger regular casts – on *Wentworth* we have an ensemble of around ten – so four central characters wasn't that much of a problem. I think as long as you find space for everyone within the story early on in the process, you're generally okay. Certain episodes will naturally favour certain characters, but I think there's a good balance across the series. Everyone gets to shine."

And finally, which three words would Pete used to describe his episode? "Creepy, fun, rollercoaster."

Above: *Wentworth* Series 1 (2013) was largely written by Pete McTighe.

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE FOR USE OF PUBLIC
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS & CARS RESPOND TO URGENT CALLS
PULL TO OPEN

Vinay Patel

Vinay is a playwright and screenwriter from south-east London. His television debut, *Murdered by My Father*, won the 2016 Royal Television Society Award for Best Single Drama and was nominated for three BAFTAs.

Elsewhere, he contributed to the bestselling collection of essays *The Good Immigrant*. His latest play, *An Adventure*, premieres at London's Bush Theatre in September.

"I came into television through people reading my theatre scripts, though it's a medium I've always wanted to write for," says Vinay. "My first meeting for *Doctor Who* was very secretive – all I knew was that I was going to be talking with Sam Hoyle, an executive on *Broadchurch*. I assumed that because I'd written a television script based around a crime [*Murdered by My Father*], my meeting would be something related to *Broadchurch*, but during the meeting I quickly veered off course and rabbited on for ages about how my ambition was to one day write science fiction. I grew up watching shows like *Star Trek* and *Quantum Leap* on the edge of my dad's bed, and I loved how they managed to capture the imagination of a kid like me as well as acting as a moral compass. Sam kept an incredibly good poker face throughout my rambling and when I eventually found out the show she was talking to me about was *Doctor Who* – a show I never imagined that I'd get to write – I was pretty thrilled."

THE
GOOD
IMMIGRANT
'AN IMPORTANT, TIMELY READ.' J.K. ROWLING
EDITED BY NIKESH SHUKLA
21 WRITERS EXPLORE WHAT IT MEANS TO BE BLACK, ASIAN & MINORITY ETHNIC IN BRITAIN TODAY
MUSA OKWONGA
CHIMENE SULEYMAN
BIM ADEWUNMI
VARAIDZO
SABRINA MAHFOUZ
VINAY PATEL
SALENA GODDEN
MISS L
RIZ AHMED
COCO KHAN
WEI MING KAM
KIERAN YATES
DANIEL YORK LOH
VERA CHOK
INUA ELLAMS
RENI EDDO-LODGE
NISH KUMAR
HIMESH PATEL
DARREN CHETTY
SARAH SAHIM

Left: Vinay Patel contributed an essay to *The Good Immigrant*, first published in 2016.

Below: Kiran Sonia Sawar as Salma in Vinay's *Murdered By My Father* (2016).

How did Vinay adapt to working on *Doctor Who*? "As someone who's nearly always written for an older audience, the challenge for me was to hold on to the complexities that compel me – and that we don't credit children enough as being able to deal with – while also recognising that the kind of stories that hold a family together need to be propulsive and not ponderous. I gained a great deal from listening to the other writers in the room who were parents talk about their experiences of watching television with their kids. It really helped me calibrate my writing for the show."

The new episodes will have the series' largest regular cast since the early 1980s. "The main characters are our guides through the universe," says Vinay. "The gift of a larger cast is that it allows for more perspectives on the situations the Doctor brings them into. If you ask yourself what each of those characters thinks about what's happening around them, you'll always find a satisfying course of action that springs from it."

Which three words would Vinay use to describe his episode? "Educational, epic, emotional."

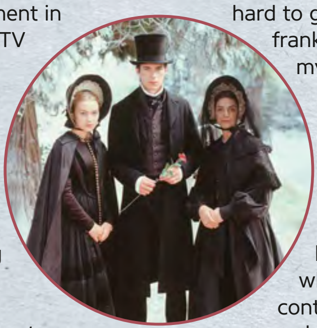
Joy Wilkinson

Joy Wilkinson is from Burnley, Lancashire, and now lives in London.

She's been selected as a *Screen International* Star of Tomorrow, as one of Den of Geek's '50 Screenwriters to Watch Out For', has had two screenplays featured on the Brit List and has several projects in development in the UK and US. Her TV scripts include the critically acclaimed BBC five-parter *The Life and Adventures of Nick Nickleby*, while her theatre work has won prizes including the Verity Bargate Award. Joy's latest production – *The Sweet Science of Bruising*, a play about Victorian lady boxers – opens at London's Southwark Playhouse in October.

Joy originally trained as a journalist. "That was the only writing job I'd heard of," she says, "but I'd always written plays so I did that on the side, learning my stuff, until the BBC launched its Writers' Academy, which was a great way into writing for telly. Writing for *Doctor Who* didn't seem like a viable ambition. I loved the show and felt like it might be a good fit for me, but I knew it was really hard to get onto. So quite frankly I'm still pinching myself to be here!

"I'm lucky to have two kids, and very lucky that their grandparents are around to help look after them while I work," she continues. "So I get a good insight into the kinds of things we all watch. And while family shows may be rare, often kids' shows and films are so smart and ambitious that everyone enjoys them – from *Adventure Time* to *Paddington*, the challenge is always to tell stories with big ideas, bags of emotion and no boundaries to the imagination."



Above: *The Life and Adventures of Nick Nickleby* (2012) was written by Joy Wilkinson.

Did Joy find it difficult writing for four lead characters? "It's not tricky keeping them busy as they're all awesome active characters, but it's definitely tricky fitting all their stories into 50 minutes," she says. "You want to give each their moment, but they're also best together so you need those group scenes too. I love that it's a real team vibe and that the Doctor, however brilliant she is, needs them all."

Joy's three words are: "Dark, funny, squelchy!"

Sallie Aprahamian

Sallie is new to *Doctor Who*, but she has been directing television for over two decades.

Her body of work includes many critically acclaimed shows including *Extremely Dangerous*, BAFTA-nominated *The Sins*, the RTS-nominated *Real Men*, the BAFTA-nominated *The Lakes*, the RTS-nominated *Teachers* and *This Life*. Sallie was also the lead director on the second series of *Lip Service*.

Prior to her success in television, Sallie directed over 30 productions of new work in theatre for a wide range of companies. She developed and directed the critically acclaimed *Blue Night in the Heart of the West* by James Stock, which won the George Devine Award. In 2008 she directed her first feature film *Broken Lines*, which was selected for the Venice and London Film Festivals. In the last few years Sallie has worked extensively for CBBC, earning two BAFTA nominations for an episode of *The Dumping Ground* and the teen drama *Wolfblood*. She's currently in prep for the fifth series of *Poldark*.

Sallie's memories of *Doctor Who* go right back to the 1960s, when William Hartnell created the role. "I watched the First Doctor from behind the sofa through my fingers, frightened and exhilarated," she remembers. "I then willingly revisited each new incarnation, some more often than others. I was super delighted, as a fan and as a director, to be invited to work on the first female Doctor's series. What a brilliant time to be on the show!"

Above: *Wolfblood* Series 3 (2014) was directed by Sallie Aprahamian.

Below inset: *This Life.*

Bottom: Sallie Aprahamian on set.

Unpredictable conditions on location caused problems during Sallie's recording block. "The weather was not kind to us on one of the episodes – howling rain storms, snow, lots of mud and bright sunshine, sometimes within minutes of each other. The cast and crew were amazing, working on through with good humour and craft. That's how *Doctor Who* magic sometimes has to happen.

"There are many challenges," she continues, reflecting on her *Doctor Who* experience, "but the best and most difficult is liberating your head from the naturalism you carry from other dramas."

Jamie Childs

Jamie was born in a small village called Shotton Colliery in County Durham. He grew up in the north east until going to university in London, where he studied sound engineering.

"I always needed content to do the sound for, so I bought myself a little Canon Mini DV camera and started shooting my own short films," he says. "I made the transition into commercials when I entered a competition to direct a TV commercial for a Patricia Cornwall novel and I won! I shot the whole thing in my bedroom using a few household items for about £10 and I honestly think I can put this win down as the first major step in my directing career. That led onto other commercials, which eventually led into drama work."

Jamie says *Doctor Who* represents an important part of our television landscape. "I always complain that in Britain we tend to make lots of realistic dramas, tons of crime shows etc. We tend to avoid making many shows that really allow the audience to properly escape, and *Doctor Who* has been doing this for decades. So yes, sign me up – I've always wanted to be part of that! There really aren't many shows made over here that allow the viewer to travel to another universe.

"The main unique challenge of *Doctor Who* is how ambitious the show is, especially on the given schedule," he continues. "Although this can be challenging, it's also the thing that excites me the most. There's never a dull moment. Just like every production you work on there can come times when it starts to feel overwhelming and stressful, but on this show you just have to stop and laugh at the thing that's stressing you out, because normally it's something like how big a monster should be, or how many eyes it should possess!"

Jamie aimed to get outside the studio as much as possible. "I love real locations, and I think they bring a lot of realism to any film, especially in sci fi when you want to ground the surreal in the real world. As we shoot mostly in and around Cardiff, one of the main concerns with any exterior location was always: will it rain? I have to say Wales never let me down. I don't think I got bad weather once, apart from the one time I wanted a specific type of 'bad' weather and I got it. So I was very lucky overall."

Jamie is about to start work on *His Dark Materials*, a BBC adaptation of Philip Pullman's *Northern Lights*. He's also developing his own science-fiction drama series set in a colliery village just outside Newcastle.

"Mostly I've just loved every minute of making *Doctor Who*," he says. "I'm sad the season is over for me so soon."

Jennifer Perrott

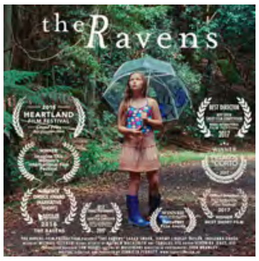
"While at university doing a communications degree majoring in writing, we had to do a compulsory subject in filmmaking involving directing a scene from [the 1941 film] *The Maltese Falcon*," says Jennifer Perrott, explaining the background to her career. "I fell in love with directing at that moment.

"Then I spent a few years building up practical experience working as an assistant editor on feature films and TV, always trying to eavesdrop on the conversations the director was having with the editor. I also worked on film sets as a video split operator, which meant I got to wear headphones and could hear the notes the director was giving the actors. Eventually I felt ready to make my own short films, got into the Australian Film Television and Radio School to study directing and also attended the Binger Film Lab in Amsterdam. I won the Broadcast Now Best Young Director Award which helped me get an agent, and then my directing career began with shows like *Doctors* and *Hollyoaks*."

Jennifer says she was "blown away" when her agent explained there was interest in her joining the next series of *Doctor Who*. "Such an iconic show," she enthuses, "and one I'd loved as a child, especially when Tom Baker was the Doctor. I hadn't kept up with every episode of more recent series, so I binge-watched the last few seasons and became intrigued both by directing the show and by sci-fi generally. Space travel has become more a part of modern life since the 1980s, when I last watched the show religiously. I can see how this has opened the door for more human stories to be told amidst the escapist fantasy of saving the world from alien invasion. The aliens are now as emotionally complex as the humans, and I was really excited by that."

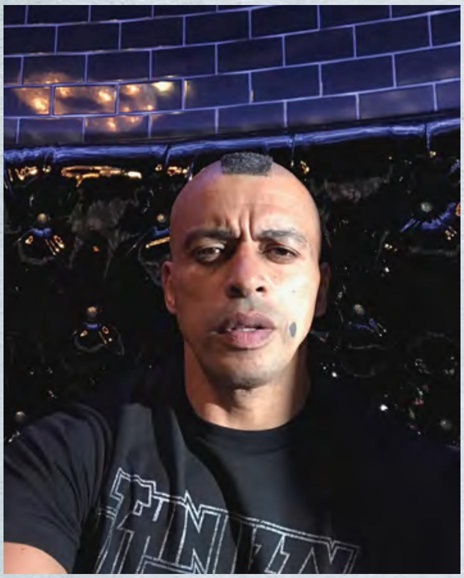
It seems Jennifer arrived on Series 11 at a fortuitous time. "It was my turn to film just after the apocalyptic snow storms earlier this year, so I wasn't hindered by arduous weather. The previous team lost filming time due to red-alert snow storms. I did have a zany action sequence in studio where we just had the actors, green screen and fans blowing their hair – the entire world around them will be created with VFX. I can't wait to see what those geniuses at [effects house] DNEG create for that."

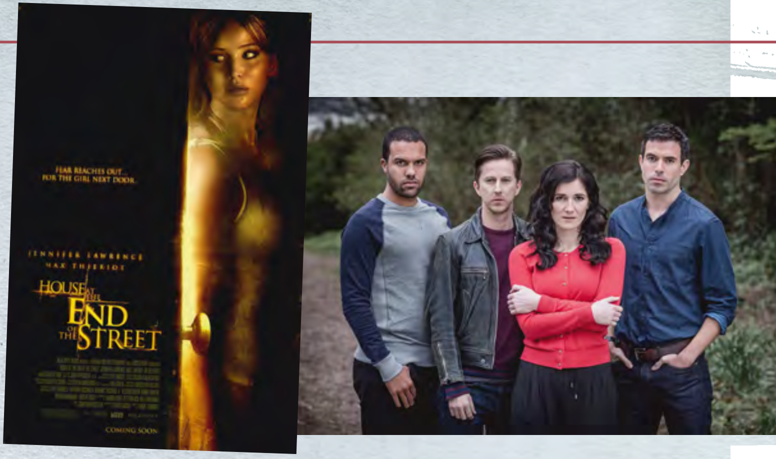
Jennifer wrote, directed, produced and executive produced her recent 35mm short film *The Ravens*, which has been screened internationally and has won several awards, including the Grand Jury Prize for Best Short Fiction at Heartland International Film Festival in 2016. *The Ravens* is eligible for Oscar nomination in 2018. Since finishing *Doctor Who* she has been directing *Gentleman Jack*, a forthcoming BBC One/HBO historical drama series created by Sally Wainwright.



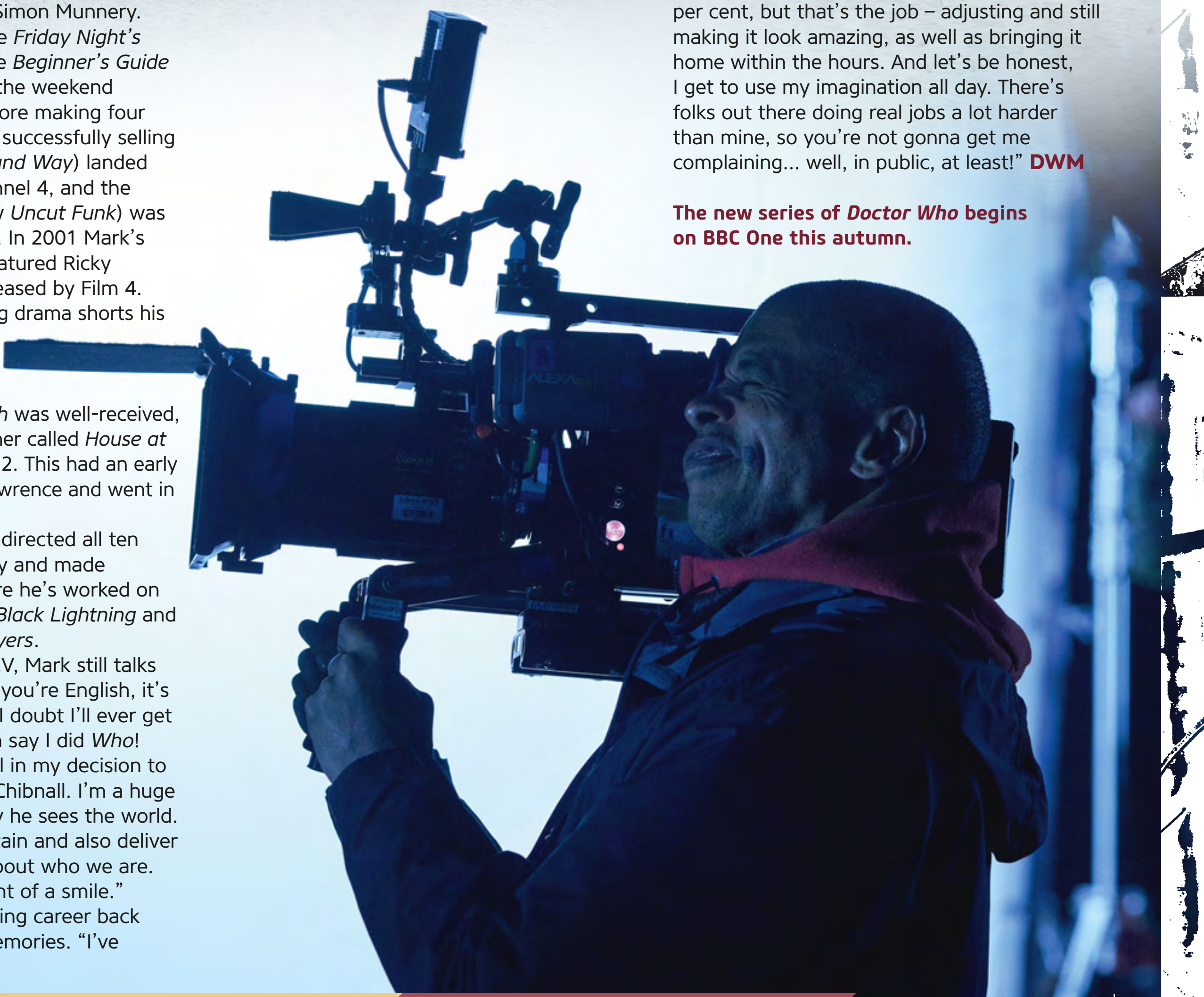
Left: Jennifer Perrott's film *The Ravens* (2016).

Mark Tonderai




FEAR REACHES OUT... FOR THE GIRL NEXT DOOR.
JENNIFER LAWRENCE
MAX THIERIOT
HOUSE AT THE END OF THE STREET
COMING SOON

Above: Two of Mark Tonderai's earlier projects: *House at the End of the Street* (2012) and *The Five* (2016).



Below: As well as being a director, Mark is an accomplished camera operator.

Mark went to school in Zimbabwe and architecture school in Kingston, before landing a job at the BBC as a trainee presenter.

He became a Radio 1 DJ, presenting the show after John Peel's for several years, before moving over to BBC light entertainment radio where he worked with comedians such as Peter Serafinowicz and Simon Munnery.

On television, Mark wrote *Friday Night's All Wright* for ITV, made the *Beginner's Guide* series for the BBC and did the weekend breakfast show at Kiss, before making four pilot shows of his own and successfully selling two. One of them (*Homie and Way*) landed a Comedy Lab slot on Channel 4, and the other (hip-hop sketch show *Uncut Funk*) was commissioned by BBC Two. In 2001 Mark's film *Dog Eat Dog*, which featured Ricky Gervais, was made and released by Film 4.

After Mark started making drama shorts his initial lack of success led him to consider a new career as a teacher. However, his 2008 film *Hush* was well-received, enabling him to make another called *House at the End of the Street* in 2012. This had an early starring role for Jennifer Lawrence and went in at number one in the US.

Back on television, Mark directed all ten episodes of *The Five* for Sky and made *Paranoid* for ITV. From there he's worked on *Lucifer*, *Gotham*, *Impulse*, *Black Lightning* and George RR Martin's *Nightflyers*.

Despite this impressive CV, Mark still talks of unfulfilled ambitions. "If you're English, it's Bond and *Who*," he says. "I doubt I'll ever get Bond but hey, at least I can say I did *Who*! Also what was really crucial in my decision to direct the show was Chris Chibnall. I'm a huge fan of his and I like the way he sees the world. He has this ability to entertain and also deliver truths – questions, too – about who we are. And he does it all with a hint of a smile."

Mark can trace his directing career back to some vivid childhood memories. "I've always been a storyteller, ever since I wrote bad short stories on my dad's typewriter in Zimbabwe. My father was unique in that he was instrumental in getting me into films. He'd take me to his local bar and while he got drunk he'd stick me in front of a white wall and he'd project films onto it. And that, I realise now, was my film school. *Those Magnificent Men in their Flying Machines*, *Butch Cassidy*, *Around the World in 80 Days*... I saw them all. And that feeling I got when I watched them, that sense of wonderment and also of placement and theme – that's why I do this."

How would Mark describe directing *Doctor Who*? "It's a tough show to do without a doubt," he says. "It's a movie a week in essence without regular standing sets. But I always think – as under pressure that I am – what about design or costume? Man, they are really under the gun. Sometimes they go from Baroque to the future in one block. But what's great is that on *Who* I operated camera B, which meant the episodes I shot really are mine, you know? I shot it how I saw it. And our crew were wonderful human beings whose craft elevated everything I did."

Did he encounter any challenges that are unique to the series? "Filming is filming," he says. "I travel all over the world to shoot and it's all done the same. The problems that happen on set in Hungary are the same ones that happen on a set in New York. And it's usually communication – something has fallen through the cracks, someone has forgotten to mention something... But like I said, that's a very universal problem. Sure it may snow, and that in my opinion slows you down by 50 per cent, and rain slows you down by 25 per cent, but that's the job – adjusting and still making it look amazing, as well as bringing it home within the hours. And let's be honest, I get to use my imagination all day. There's folks out there doing real jobs a lot harder than mine, so you're not gonna get me complaining... well, in public, at least!" **DWM**

The new series of *Doctor Who* begins on BBC One this autumn.

Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by **DOMINIC MAY**

A Troop of Time Lords

Held at Olympia from 27 to 29 July, the London Film and Comic Con was notable for including all former living Doctors (bar the Seventh) and will be celebrated for **Christopher Eccleston**'s public encounters with **Matt Smith** (*tinyurl.com/EccAndMatt*) and **Peter Capaldi** (*tinyurl.com/EccandCap*). Earlier in the month, **Jodie Whittaker** and **Alex Kingston** met at the San Diego Comic-Con.

Alex Kingston meets Jodie Whittaker.

Jodie's Inspirations

London's Somerset House hosted **Jodie Whittaker**: *Films of My Life* on 11 August in its *Behind the Screen* series, with Jodie discussing films that have inspired and influenced her career. On 30 June Jodie attended the Audi Polo Challenge at Ascot with **Mandip Gill**.

Lucasade

A throat condition prevented **Matt Lucas** from playing Bill Snibson at the Chichester Festival Theatre *Me and My Girl* press night on 9 July. Matt tweeted, "The doc stuck a camera up my throat and down my nose this afternoon and said I mustn't speak for the next 48 hours." Matt returned four nights later, and continues until 25 August. Matt will voice Santa Claus for Sky One's animated special *Aliens Love Panta Claus*.

Doctors Take the O2

David Tennant and **Peter Davison** reprised the Tenth and Fifth Doctors in costume for *The Muppets Take the O2* on 13 and 14 July respectively, individually appearing in a *Pigs in Space* sketch that had a Thirteenth Doctor spin (*tinyurl.com/DTMuppets* and *tinyurl.com/PDMuppets*). David also contributed to **Kylie Minogue**'s performance of *Rainbow Connection* (*tinyurl.com/DT-Kylie*). David will voice scientist Dr Rufus Weller (aka Doc) in the animated sci-fi web series *gen:LOCK*, which arrives in January 2019.

Sharon Voices Off

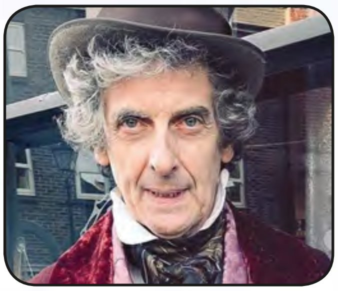
Sharon D Clarke joined Glenda Jackson to read their own short stories and other favourites for *Voices Off: Monstrous Tales* at London's Old Vic on 28 July. Sharon read *Diva Delores and the Opera House Mouse* for CBeebies Bedtime Stories on 13 July.

Emmy-Nominated Doctor

Matt Smith has received an Outstanding Supporting Actor in a Drama Series Emmy nomination for his performance in *The Crown*. The awards will be held on 17 September. Pandemic horror film *Patient Zero*, filmed in 2015 with Matt as Morgan, receives a home video release on 23 October (trailer via *tinyurl.com/PatientMatt*). Matt was in Moscow for England's World Cup semi-final on 11 July, ahead of supporting Lily James at the London world première of *Mamma Mia: Here We Go Again* on 16 July.

Doctor's Therapy

David Bradley played therapy client Franker Ellerby in Channel 4's *Hang Ups* on 8 August. The series will later feature **David Tennant** as Martin Lamb. **Billie Piper** is playing Nicola in the comedy romance *Eternal Beauty*, which has been shooting in Wales.



Peter Capaldi as Mr Micawber on set for *The Personal History of David Copperfield*. Photo © Tim Lawrie.

Doctor Micawber

Peter Capaldi won Best Actor (Screen) TV at the *Sunday Herald*'s Culture Awards in Glasgow on 12 July. At the same event **Neve McIntosh** won Best Actor (Theatre). Peter's Mr Micawber costume, worn during filming of *The Personal History of David Copperfield* during July, would not have been out of place during his run as the Doctor.

Time Out

Christopher Eccleston took time out while in the RSC's *Macbeth* to provide an acting masterclass to several primary schools in Nuneaton and Grendon. **Colin Baker** reflected on his *Celebrity 5 Go Caravanning* experiences in his *Look Who's Talking* newspaper column on 15 July (read at *tinyurl.com/CaravanColin*).

Sharon D Clarke on *Bedtime Stories*.

Jenna Coleman and Ewen Leslie star in *The Cry*, which will air on BBC One later this year.

Tate is Boss

Catherine Tate played the Boss in BBC Four short *Hear Her: Leading Lady Parts* on 30 July (teaser at *tinyurl.com/TateParts*). She joins a reunion panel for *The Office*, in which she played Nellie Bertram, at the Keystone Comic Con in Philadelphia (14 to 16 September).

Bonnie Joins the Street

Following her harrowing storyline as Carmel Kazemi, **Bonnie Langford** is departing *EastEnders*. She will play Dorothy Brock in the musical *42nd Street* at London's Theatre Royal, Drury Lane, from 3 September until the production closes on 5 January.

Edinburgh Festivities

Sue Perkins hosts **Russell T Davies** and **Hugh Grant** in *A Very English Scandal Masterclass* at the Edinburgh TV Festival on 24 August. **Sylvester McCoy** concludes his run in *A Joke* at the Assembly Rooms on 26 August, while **Peter Purves** and fellow *Blue Peter* presenters were on *This Morning* on 31 July ahead of their play *Once Seen on Blue Peter: Makes, Bakes and Outtakes* at the same venue.

Not the Doctor's Wife

HBO has commissioned a **Steven Moffat** adaptation of Audrey Niffenegger's novel *The Time Traveler's Wife*. Steven, who will also executive produce with **Brian Minchin** and Sue Vertue, says he fell in love with the story many years ago, writing the 2006 *Doctor Who* episode *The Girl in the Fireplace* as a direct response.

Tony Blackburn and Colin Baker in *Celebrity 5 Go Caravanning*. Photo © Tony Blackburn.

Quickies

Segun Akinola scores forthcoming short film *Itsy* about a woman's kindness following a spider encounter. **John Barrowman** appeared on ITV2's *Keith Lemon: Coming in America* on 19 July. **Mark Gatiss** presented his *League of Gentlemen* colleagues **Steve Pemberton** and **Reece Shearsmith** with a South Bank Sky Arts Award for *Inside No. 9* at the Savoy Hotel on 1 July. *A Discovery of Witches*, featuring **Alex Kingston** as Sarah Bishop, arrives on Sky One on 14 September. **Wayne Yip** directed *Colony Collapse*, the finale of *Marvel's Cloak & Dagger*, which aired on 2 August.

Obituaries

Ian Dow Photo © Toby Hadoke.

Alan Bennion, who played Ice Lords Slaar, Izlyr and Azaxyr in *The Seeds of Death* (1969), *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974), died on 23 July aged 88 (see page 40 for a full tribute). **Mark McBride**, who was *Mawdryn Undead* Part One's stuntman van driver, died earlier this year. **Ian Dow**, who from 1987 to 1989 provided location lighting for nine stories between *Time and the Rani* and *Survival*, died on 24 January aged 75. **Elaine Banham**, a meditator extra in 1974's *Planet of the Spiders*, and **Denise Harland**, a villager extra in 1984's *The Awakening*, died recently. **DWM**

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Galaxy Forum

Your views on the world of *Doctor Who*...

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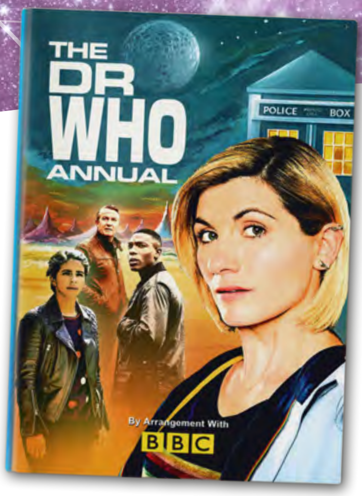


An homage to the very first *Dr Who Annual*, as imagined by Andrew-Mark Thompson. Not available in shops!

The first teaser for Series 11 was shown on Sunday 15 July. You were quick to let us know what you thought of it...

On the Trail

ABI GOULDING EMAIL

When I saw the first trailer for Series 11 (during half-time of what was a fantastic World Cup Final), I was initially disappointed as it was really nothing more than a teaser and I'd been hoping for clips of the actual episodes. But I watched it a few more times (as I always do with these things) and I got more and more excited. Without any dialogue, I think that we've already been given an idea of the companions' personalities, what their lives are like and what they'll bring to the TARDIS. I can't wait to see a larger crew in the TARDIS again. And when Jodie appeared, WOW! Already, she just *looks* like the Doctor! How many people can do that with just a smile and a twinkle in their eye? She's the Doctor, and she's loving it! Already, I think that the next few years at least are looking very bright indeed.

THE BEANO
SUMMER SPECIAL

The Beano Summer Special 1981, as read by both the Doctor (Matt Smith) in *The Rings of Akhaten* (2013) and Graham (Bradley Walsh) in the Series 11 teaser.

SAM JOHNSON EMAIL

I love that *The Beano Summer Special 1981* made a reappearance in the *Doctor Who* Series 11 teaser trailer as it's a nice callback to 2012's *The Rings of Akhaten*, maybe hinting that characters from *The Beano* like Dennis the Menace or The Bash Street Kids might be doing a crossover with *Doctor Who*... To quote the Curator, "Who knows?"

STEPHEN WALLIS EMAIL

I admire *Doctor Who* showrunner Chris Chibnall. In the teaser trailer we got a taste of the crew and a great smile from the Doctor. I was satisfied, but none the wiser by the end. Well played, sir.

PAUL GREGORY LEIGH

The new Doctor's ability to refill a pizza box suggests that Time Lords have unimaginable power which could actually lead to "unlimited rice pudding", however much the Seventh Doctor might have mocked the idea in 1988's *Remembrance of the Daleks*.

BLAINE COUGHLAN EMAIL

The way that the teaser linked into the football analysis immediately preceding it on BBC One was terrific. So clever to tie that all together with phrases like "They've got the makings of a really strong team," "They've got great energy, they've got great flair," and "Really excited to see what happens next..." I'm certain the whole series will be just as witty, quirky and immediate. Back of the net!

The teaser was followed a few days later by a longer trailer, released to coincide with the *Doctor Who* panel at the San Diego Comic-Con...

ANDREW HSIEH EALING

That second trailer was *brilliant*. It was fun, exciting and full of promise for fans old and new. After watching her act in *Broadchurch* and *Attack the Block*, I have no doubt that Jodie Whittaker will deliver a young and energetic performance as the Doctor.

Having three new companions again recalls the original 1963 TARDIS crew. I love the fact that the series is also promoting cultural and gender representation. What intrigues me the most, however, are the new camera techniques and special effects, which suggest we're in for a cinematic experience. Once Series 11 premieres on our small screens, we'll have some thrilling blockbusters.

Turn to *Gallifrey Guardian* for the latest news on the new series. Now on to your thoughts about the last issue...

Space Raiders

BILL SILVER EMAIL

I loved the definitive article on the Wall's Sky Ray cards in **DWM** 528. It brought back fond memories of collecting the cards and sending off for the album, while *The Evil of the Daleks* played out on TV for seven unforgettable weeks in 1967.

So glad, too, that you printed images of all 36 cards for us to enjoy.

STAR LETTER

Dr Who (Peter Cushing) in his TARDIS in *Daleks' Invasion Earth 2150 A.D.* (1966).

MICHAEL BILLINGHURST EMAIL

I think the mildest reaction to the claim in **DWM** 528 that Tosin Cole is "one of only a handful of actors to have appeared in both *Star Wars* and *Doctor Who*" is "What?!" I can name at least 30: 1) David Prowse, 2) Peter Cushing (I know, bit of a cheat, but it's *Peter Cushing*!) 3) Jeremy Bulloch, 4) Garrick Hagon, 5) Don Henderson, 6) Julian Glover, 7) Michael Sheard, 8) John Hollis, 9) Hugh Quarshie, 10) Simon Pegg, 11) Warwick Davis, 12) Jimmy Vee, 13) Paul Kasey, 14) Alan Ruscoe, 15) Malcolm Tierney, 16) Celia Imrie, 17) Ian Liston, 18) Leslie Schofield, 19) Peter Diamond, 20) George Roubicek, 21) Laurie Goode, 22) Milton John, 23) Michael Leader, 24) Peter Roy, 25) Oliver Maguire, 26) Claire Davenport, 27) Brian Blessed, 28) Silas Carson, 29) Pip Torrens, 30) Tosin Cole.

Ryan (Tosin Cole) in the Series 11 teaser. Tosin is one of *numerous* actors to be in both *Doctor Who* and *Star Wars*!

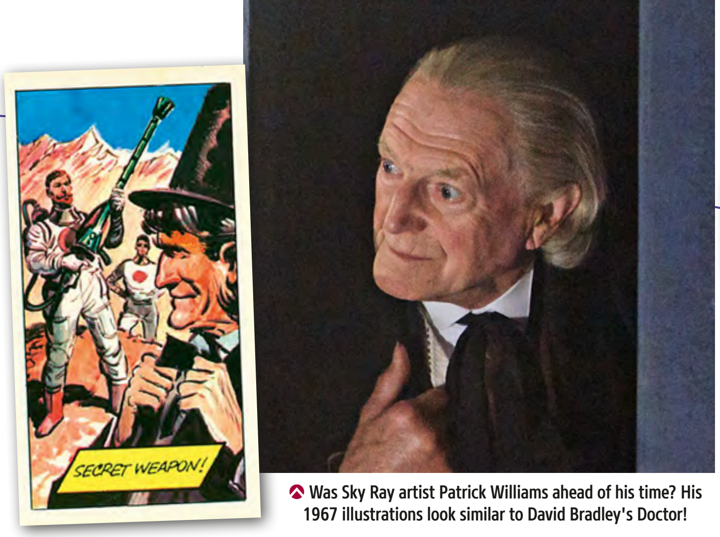
Fair point, Michael! Your email wins you a CD box set of *The Eleventh Doctor Chronicles*, available now from *bigfinish.com* priced £23, or £20 to download.

BBC
DOCTOR WHO
THE ELEVENTH DOCTOR CHRONICLES

Like the feature *Empire of the Daleks* earlier this year, the Sky Ray piece by Tim Worthington helps disprove the notion that there's nothing new to say on the subject of 1960s Dalekmania.

MERVYN CAPEL EMAIL

▶ The Sky Ray picture-card artist, Patrick Williams, wasn't *that* far out in the way he depicted the Doctor back in 1967... he just anticipated David Bradley's version 50 years early. (Look at that profile!)


SECRET WEAPON!

Was Sky Ray artist Patrick Williams ahead of his time? His 1967 illustrations look similar to David Bradley's Doctor!

ADAM MUSGRAVE EMAIL

▶ Thank you so much for your brilliant features on both the IDW comics range and the Sky Ray picture card promotion in issue 528. Articles like this make reading **DWM** such a joy. In an age where so many news columns and reviews of episodes can be found for free online, it's the in-depth journalism focusing on long-forgotten or obscure elements of the *Doctor Who* brand that pique my interest and make this publication stand out from any other competition. As we look forward to entering a new era for *Doctor Who*, it's also nice to be able to look back fondly at old quirks and hidden gems. I'm sure you will continue to strike a fine balance between the two in the exciting months ahead.

Many thanks for the kind words, Adam. That's certainly what we're aiming for!

Reader Nigel Fletcher dresses for the occasion on the day he receives his doctorate.

PHIL ISHERWOOD OXFORDSHIRE

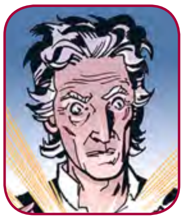
▶ In *The Fact of Fiction* on 2017's *Empress of Mars* in **DWM** 528, in the sidebar *Heroes of Isandlwhana*, Alan Barnes mentions "the celebrated soldier and adventurer Sir Harry Paget Flashman, VC". I hope he is aware that Flashman is a fictional character (invented by Thomas Hughes in 1857 and embellished by George MacDonald Fraser) and not a real soldier? The wording in the article suggests otherwise.

That said, Fraser's *Flashman* novels (1969-2005) are a real hoot and highly recommended.

Don't worry Phil, Harry and Alan are well acquainted. The comment was a wink to fellow fans.

CLIVE CAZEAUX CARDIFF

▶ I just wanted to write in praise of John Ross' artwork in the current *Clockwise War* comic strip. His sense of composition and command of line are superb. His carefully judged use of line to create facial expressions, even when the figure is relatively small on the page, is particularly impressive. The overall effect is a very fine balance between realism and a style that gives a distinctive, sculpted look to characters and their environments. I know John is a semi-regular contributor to the strip, so I hope we see a lot more from him in the future.



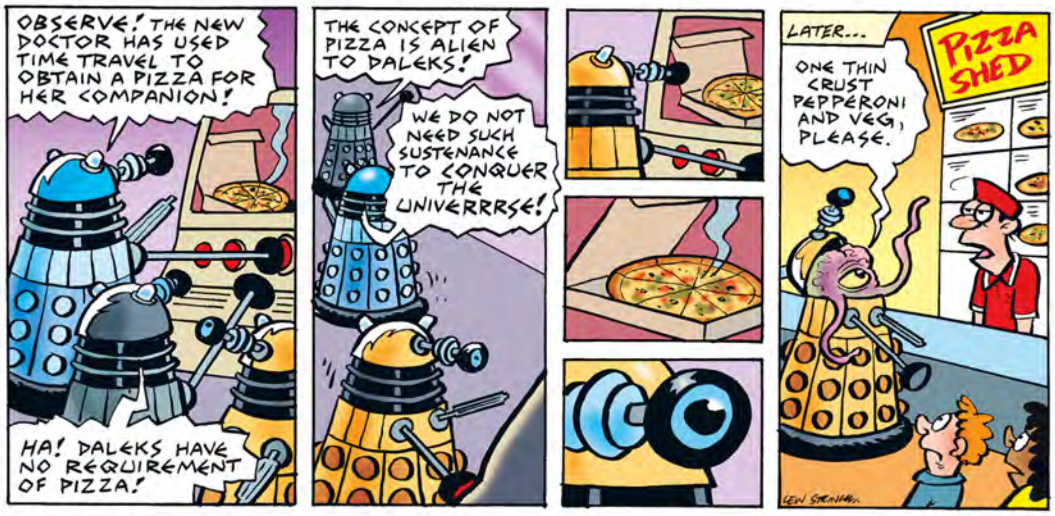
The Doctor, as drawn by John Ross for *The Clockwise War*.

ELLIOT STEWART EMAIL

▶ Brave heart, young Time Team. Reading their shocked reaction to *The Two Doctors*' macabre and savage storytelling in **DWM** 528 took me back to my first viewing of the Sixth Doctor's debut season in 1985. Whereas the show had always been scary – and in the mid-70s, the closest →

The Daft Dimension

BY LEW STRINGER


OBSERVE! THE NEW DOCTOR HAS USED TIME TRAVEL TO OBTAIN A PIZZA FOR HER COMPANION!
HA! DALEKS HAVE NO REQUIREMENT OF PIZZA!
THE CONCEPT OF PIZZA IS ALIEN TO DALEKS!
WE DO NOT NEED SUCH SUSTENANCE TO CONQUER THE UNIVERRRSE!
LATER...
PIZZA SHED
ONE THIN CRUST PEPPERONI AND VEG, PLEASE.
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

▶ The first teaser for Series 11, showing us the new Doctor and her companions Ryan, Yasmin and Graham. Go to: tinyurl.com/DW11teaser1

▶ At last! Actual clips and dialogue from the new series, as premiered at the San Diego Comic-Con in July. Go to: tinyurl.com/SDCCWho18

Welcome Jodie

▶ Fan reaction videos as they watch Jodie Whittaker's reveal in 2017... and then a welcome to the San Diego Comic-Con. Go to: tinyurl.com/JodieReact

▶ That San Diego Comic-Con panel in full, featuring Jodie Whittaker, Tosin Cole, Mandip Gill, Chris Chibnall and Matt Strevens. Go to: tinyurl.com/SDCCFullWho18

▶ Jodie Whittaker, Tosin Cole, Mandip Gill and Chris Chibnall chat to *Variety* magazine about *Doctor Who*. Go to: tinyurl.com/JodieVariety

ON TWITTER...

@StuartMaddison Worrabuncha wusses the Time Team are! Couldn't get through *The Two Doctors* Part Three? You missed the best bit: Stike's severed leg! Seriously though, much Pat Troughton and Colin Baker loveliness – *please* try again!

@Public_Pers I fell in love with the cover of **DWM** 528 with Jodie Whittaker as the Doctor, so I made it my header pic, because it's time to step up my game and support ma gal as the Doctor.

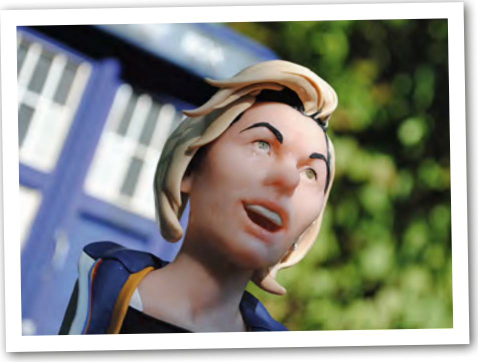
@StephenCandy **DWM** 528 is a particular gem. Great spread of articles on *Who* from all eras, topped off by Jamie Lenman's awesome cosplay article about my all-time favourite *Doctor Who* costume/prop: the Seventh Doctor's umbrella. Great to see MIWK publishing's Matt West featured, too!

@melon__san Issue 528 was another great issue from **DWM**. Seeing all these photos for Series 11 and the amazing cast is making me *even more excited*!

@PeterDNolan I still want Tony Robinson as a special guest on an archaeology themed Time Team in **DWM**.

@TimRideout1 Issue 528 of **DWM** was a joyous, shining celebration of *Doctor Who*'s past and future. It made this old *Doctor Who* fan (dangerously close to 52) very happy. Chris Chibnall's piece on last year's announcement was particularly moving. These are golden days.

→ to a dark and gritty fantasy it could manage – I too felt the tales of the Time Lord had lost their way. If the Time Team thinks *The Two Doctors* went too far, they'd better brace themselves for *Vengeance on Varos*' acid baths and crushed human hands with blood oozing out in *Attack of the Cybermen*!



A sculpture of the Doctor by James O'Neill.

GORDON SMITH EMAIL

I was in the supermarket yesterday looking for a certain music magazine (which they didn't have) when I spotted **DWM** 528. I'd never bought it before, but I thought I'd give it a try.

I've just read it, and it has a great mixture of articles from the entire history of the series. I remember my parents bought me the *Doctor Who Adventures* magazine for a while when that began, but besides novels and factual books about *Who* (and the DVDs, of course) I have never thought about buying **DWM**.

The strangest thing is, issue 528 had an article on Douglas Adams. I had just finished reading the first *Dirk Gently* novel the night before, and noticed it featured a character he created for *Doctor Who*!

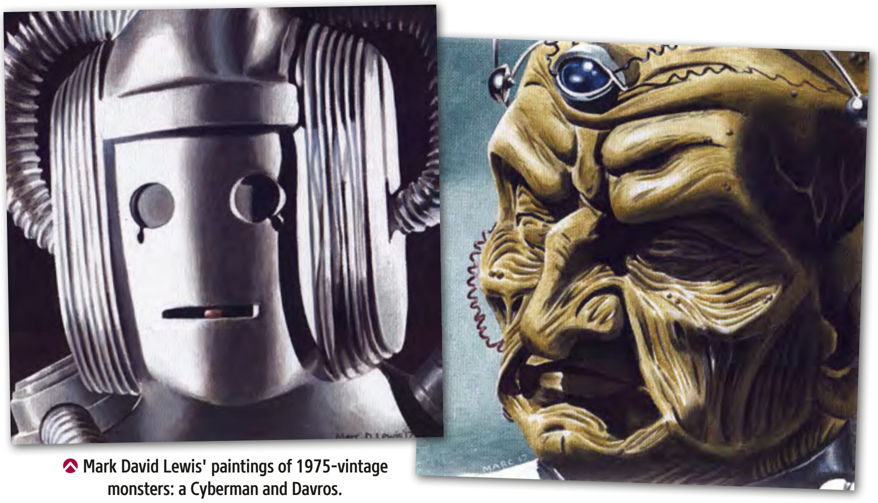
Coincidence? Or is the universe telling me I should buy this magazine from now on?

BBC
DOCTOR WHO
MAGAZINE

It's definitely the latter, Gordon. Welcome aboard! If you decide to subscribe, you'll receive magazines with special covers...

GEORGE NYE (17) EMAIL

My subscription copy of **DWM** 528 has just arrived and I absolutely adore the textless covers. It's great to fully appreciate the work that goes into creating the fab images that adorn the magazine. Definitely a great reason to stay subscribed.



Mark David Lewis' paintings of 1975-vintage monsters: a Cyberman and Davros.

ROY HURCOMBE GLOUCESTER

I am very lucky in that I have bought (and kept) every issue of **DWM** since it was *Doctor Who Weekly* in 1979. I can remember seeing that first issue in a newsagent's on the way back from my aunt's house. (Who, by the way, is totally to blame for my *Doctor Who* obsession. It was Aunt Brenda who for Christmas one year gave me *The Green Death* and *The Giant Robot* paperbacks, starting my collection. This collection is now housed in three rooms, to my wife's 'delight'. Aunt Brenda, she blames you!)

I am now a subscriber to **DWM**, and last week I saw the news that my beloved magazine was to go 'cover-line free', something which I have seen other magazines do, and have been somewhat underwhelmed by.

However, when I saw the magazine through the polybag it was sent in, my hopes were raised, until... WOW... such a gorgeous cover! I have to say, I suspect you have produced the most beautiful and memorable piece of Jodie memorabilia there ever will be.

I have never felt the need to write and air my views before, but I am staggered at how good this cover is. I cannot wait until the next issue. Keep up the fine work!

Thanks Roy. There are lots more collectable covers to come. And now, memories of July's London Comic Con, at which no fewer than nine Doctors were guests!

CRIS RYAN YORKSHIRE

At the London Film and Comic Con in July, whenever Christopher Eccleston saw another actor who played the Doctor he gave them the most wonderful greeting. This picture with him and Matt Smith (right) is my favourite and this is his first 'multi-Doctor story' in my eyes!

Making history! Christopher Eccleston and Matt Smith finally meet, at the London Film and Comic Con.

Hayden Levy meets Peter Capaldi at the London Film and Comic Con in July.

LORRAINE MEYER STEVENAGE

I understand that Peter Capaldi sometimes panics when he meets *Doctor Who* fans because he doesn't want to disappoint them (ref articles in **DWM**). I've been lucky enough to meet him at two photo shoots, and at the LFCC at the weekend. Well, don't panic Mr Capaldi – I assure you that no one could possibly be disappointed after meeting you. You seem to have a way of making everyone welcome and special. If only you could have seen the sea of smiling faces coming out of the photo booth and hear the comments of how brilliant you had been.

That's all for now – please keep the emails, photos and artwork coming! **DWM**

NIGEL **PLANER** • SOPHIE **THOMPSON** • CELIA **IMRIE** • TIM **McINNERNY** • SEBASTIAN **ARMESTO**
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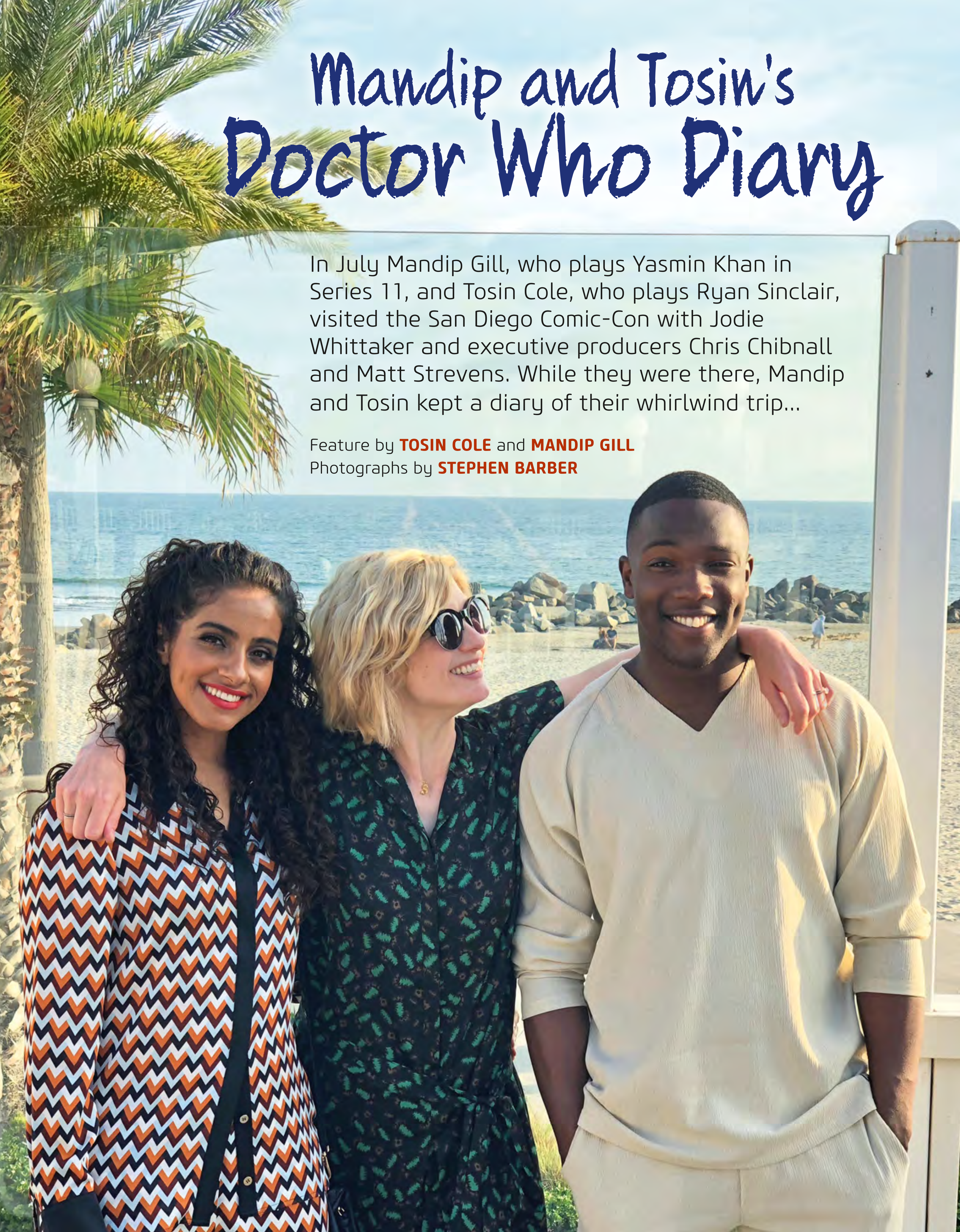
Mandip and Tosin's Doctor Who Diary

In July Mandip Gill, who plays Yasmin Khan in Series 11, and Tosin Cole, who plays Ryan Sinclair, visited the San Diego Comic-Con with Jodie Whittaker and executive producers Chris Chibnall and Matt Strevens. While they were there, Mandip and Tosin kept a diary of their whirlwind trip...

Feature by **TOSIN COLE** and **MANDIP GILL**
Photographs by **STEPHEN BARBER**



Wednesday 18 July

Tosin

We flew in on Monday. I've never been to San Diego before but Mandip and I haven't seen much of it because we haven't had much time to leave our hotel.

Tuesday was our first full day and it was basically taken up with press interviews, more press interviews, and trying to stay awake because of the jet lag! A lot of the interviews were round tables, where we were sat in studios talking to people over the phone.

Our schedule has worked really well so far, because it's basically given us two days of interview practice. After you've heard a lot of the questions you know who'll be able to give the best answers to them. It gets a bit tricky when people ask us about when the show is going out, details of specific episodes and anything that really gets into what the stories are about. We can't talk about that sort of thing, so whenever anyone asks about anything like that I know what to do – I look at Chris and let him handle it. He's the boss and that's his area.

I like a healthy diet, but since I've been here there's been a lot of pressure to eat desserts. I've been trying to stay away from the sugar, but all I hear is, "Tosin, try this..." and "Tosin, have you had one of these?" I look at what's on offer and I always think it looks really good. Mandip's had four breakfasts, and I think I've already had four desserts!

At the end of Tuesday I was so tired. I got back to my room, switched off my phone and didn't even turn on the TV. I slept like an angel.

Mandip

When I started yesterday I did get a bit nervous, because I've never done this before and I don't think I'm the most articulate person. Loads of people told us that we'd hear the same questions over and over again and they were right – we did hear a lot of the same questions, just worded differently. After a while I started feeling more confident, and before long I felt I could maybe help other people answering their questions if they weren't sure what to say.

I was really scared that people would ask us about things we can't talk about, but it turns out it's a lot easier than I thought it would be to answer questions without giving anything away.

I got up at four o'clock this morning. I was going to force myself to go back to sleep but that felt really weird so I phoned home and decided to go downstairs for breakfast. I forgot how early it was and they hadn't started serving breakfast yet. So I took a walk on the beach, but it was really cold and cloudy this morning. I had to wear a jacket and I was really trying to make it something it wasn't. I was hoping it would be really romantic but it was freezing! So then I went back inside and waited for the breakfast place to open. I was really hungry so I ordered three breakfasts. Two hours later I got back to my room and ordered another! There was a packet of some kind of sugar substitute in my room, and when I put it on my Rice Krispies I really regretted it. It was disgusting!

I have a bit of a chocolate addiction so when I'm at home I only eat it once a week, on a Sunday. If there's chocolate in a biscuit or on a cake then that's okay, but I don't eat chocolate bars or anything like that. I basically made the rules up myself four years ago. I had to do something – I've already got too many fillings! But since I've been here I've had a handful of M&Ms, which means I won't be able to have any chocolate this Sunday. I've basically swapped my Sunday fun day to another day of the week, which means I won't be able to eat any chocolate on the flight home!

I've studied the itinery about 45 times but I've got no idea what to expect from tomorrow's panel. Can I be nervous about something if I don't know what's going to happen? I've looked at previous Comic-Con panels and I've seen the interviewees shading their eyes – I guess they can't see the audience because of the lights. If that happens to us then it won't be scary because we won't be able to see how many people are out there.

I'm getting an early night tonight because I've been up since four and we've got an early start tomorrow. I doubt I'll be squeezing in multiple breakfasts...

Opposite page: Mandip Gill, Jodie Whittaker and Tosin Cole relax at their beach front hotel.

Left: The *Doctor Who* stand at the San Diego Comic-Con.

Below: Mandip, Jodie and Tosin are joined by *Doctor Who*'s executive producers Chris Chibnall and Matt Strevens for an interview with *Entertainment Tonight*.

Bottom: The gang pose for photos at Comic-Con.

DOCTOR WHO
COMING FALL 2018

COMIC CON INTERNATIONAL SAN DIEGO

Mandip and Tosin's Doctor Who Diary

Thursday 19 July

Mandip

Just before we went on stage today I honestly have to say I wasn't as nervous as I thought I was going to be. We'd done a lot of preparation and, as we'd been told to expect, we got a lot of questions that we'd already answered in other interviews over the previous few days.

We couldn't really hear the audience and I couldn't see how many people there were, but Stephen – who's travelling with us and handling our PR – told me there were 7,500 people in the audience. He also told us that we wouldn't be able to see them from the stage, and he was right.

I came on, sat down, waved at everyone and thought, "Wow..." By this time Chris and Jodie had started speaking, so that gave me enough time to calm down. Ordinarily I wouldn't even drink a glass of water because I'd be so nervous, but after a few moments I was weirdly calm. I just kept telling myself, "You know what you're doing, you know what you're doing..."

What helps is that I know I'm in the safe hands of people who aren't here to test me. The people in the audience are really interested in the show and are here because they want to find out everything they can. There were people in the front row who have been camping out since Monday! I got a video on my phone of the people outside, and the line of tents just didn't seem to stop. As much as that's scary, it's also nice to think that these people really want to be here.

I was really worried about the questions, what my responses would be and how we would come across. All that anxiety went out the window when there were five of us sat there, helping each other out.

We get asked this all the time, but I think the favourite question is, "How does it feel to be part of such a diverse cast?" I think that question is a really good place to start a conversation. If we don't get asked that, how can we move forward and explain how it feels? I feel really empowered to answer that. In a selfish way it makes me realise how far I've come on my own personal journey, and how I'll hopefully be able to help people who come after me.

Tosin

When I woke up this morning I knew that today was going to be... interesting!

Bradley isn't with us on this trip, but during our panel they played a video which was hilarious. When I saw his face on the screen thought, "Ah, what's this guy up to now?!" Bradley's going to be Bradley – he's just going to be himself.

I like to see the effort that some of the cosplayers have gone to. They obviously take it very seriously. We haven't seen that many of them today, because we've been taken from building to building and when we were on stage we couldn't really see the audience.

Aside from the panel we did a lot of other interviews today. We went from floor to floor in lifts that I don't think were really designed for people – they're like industrial lifts, the sort of thing you'd put fridges in. Moving around to different conference rooms and meeting lots of people has been really cool, but it was a long day.

Friday 20 July

Tosin

Today is our day off. Last night Chris showed us what a s'more is. To make a s'more you take a marshmallow and put it over a fire until it gets nicely crisp. Then you put it on a cracker, then you put chocolate on the marshmallow. Then you get another cracker and you put that on the top, so it's like a sweet, marshmallow sandwich. One was enough, because I've already had so many cakes and sweets!

Mandip

Apart from the panel, one of yesterday's highlights was meeting the cast of *Brooklyn Nine-Nine* at the Hard Rock Hotel. Jodie is the biggest fan of that show. Sometimes, when we're in the studio on *Doctor Who*, we'll sit with her between scenes and watch it with her. It *is* funny, and since watching it we've understood why Jodie says things like "Cool cool cool cool cool."

When we met the cast Jodie was trying to act really calm but I think she was really excited. We were talking to Stephanie Beatriz, who is one of the actresses in the show, and she did a really good Yorkshire accent. Afterwards Steph tweeted that she thought she'd embarrassed herself, but she really didn't. I thought we'd gone to school together, that's how good she was.

Above left: Another Comic-Con interview for Mandip, Tosin and Matt.

Top right: One of the more unusual photo sessions!

Top inset: Being interviewed for MTV.

Above: Stephanie Beatriz as Rosa Diaz in *Brooklyn Nine-Nine* – one of Jodie's favourite shows.

Left: Tosin takes the industrial-sized lift.

Right: Mandip has her make-up adjusted.

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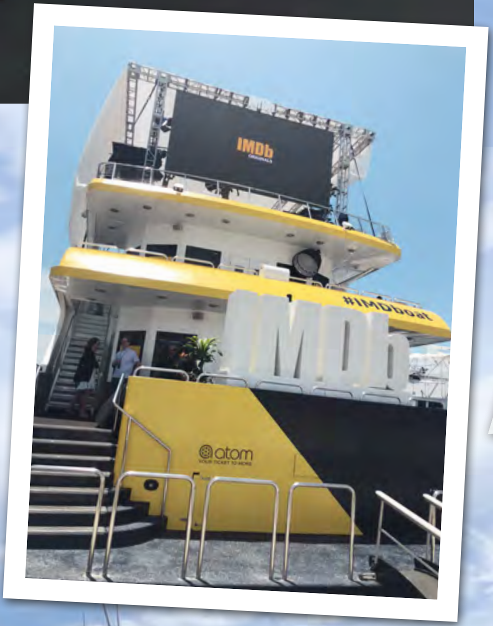


This page: Doing San-Diego in style. Interviews on board the *Variety* yacht (above) and the IMDb yacht (right).

Saturday 21 July

Mandip

Today we've done even more press, with MTV, the *Los Angeles Times* and lots of others. And then we headed outside to do more press – *on yachts*! We went on to the IMDb yacht and the *Variety* yacht, so that was fun. I got a captain's hat that says 'IMDb'. Not quite sure where I'll wear that... But it was nice to be out and about, and not in a conference room.

I've noticed that the interaction we've had with fans has been a bit different since everyone saw the new trailer on Thursday. People have now had a glimpse of the new series, and our characters. Today they've been shouting our characters' names and our real names – before Thursday I'm not sure anyone knew who we were!

Tomorrow we're flying home. Comic-Con has been so much more fun – and less like work – than I expected. We've had an amazing team with us, so we've felt completely prepared, looked after and spoiled. I thought it would be more intense, but actually we've had a laugh.

Tosin

Comic-Con has been a great experience – really hectic, but not as tiring as I thought it was going to be because it's been spread out and we've had some time off. I've got friends who have done the whole thing in a compressed amount of time, just 48 hours, and that must have been really difficult. I haven't had time to explore San Diego as a whole, but from the vibe I've got so far I think it's pretty cool. And so is Comic-Con! **DWM**

Planet Earth was a dangerous place to be in the early 1970s, when the Third Doctor began his exile. Fortunately, Roy Scammell and his colleagues in the stunt team HAVOC were ready and willing to take the knocks...

Interview by **MATT ADAMS**

ROLLING WITH THE PUNCHES

Roy Scammell is one of the few surviving members of HAVOC – *Doctor Who*'s first and arguably foremost association of stunt men.

Doctor Who Magazine is visiting Roy at home to discuss the initial years of the Third Doctor's era. "It's such a long time ago," Roy reflects, "and I've got such a deep, sad memory now..."

Keeping Roy focused on the subject at hand can be difficult, particularly when his digressions range from devising the *Singin' in the Rain* sequence for Stanley Kubrick's *A Clockwork Orange* (1971) to testing the flying rigs on the 1978 version of *Superman*.

Born in north-west London – Kingsbury, to be precise – in 1932, Roy picked up various talents as a teenager that were to come in handy in his later action work. "I was a high diver with Highgate Diving Club," he recalls, "and I would've gone for the Olympics in 1948 as I was national standard, probably the best amateur diver in the country at the time. But in those days you had a choice. I was trying to make a living, I had my mum to support, and I'd already turned pro in ice shows so I couldn't do the Olympics as a result.

"During that period," he continues, "a great mate of mine was [the then-child actor] Anthony Newley. His agent rang me up because she'd seen me diving in Highgate. I was quite a pretty kid and she wanted me for an advert. My mum said to her, 'There's a film Tony's doing; can my son do some action work – running about and all that?' So I did [the 1948 film] *Vice Versa* with Tony. That was my first action work, and from that I learned a bit of acting."

During this time, Roy continued working as a professional ice skater. A little later, in 1956-57, he ended up working at the notorious Windmill Theatre with 40 of the most beautiful girls in London, all of whom appeared naked in motionless tableaux vivants, thus skirting the era's indecency laws. Roy's role was Tarzan, no less, in a *Jungle Drums* sketch.

"I was a married man with a young daughter of about two," he recalls. "My wife developed a very bad kidney problem just as I was about to tour America with *Holiday on Ice*. We'd just rented a flat in Chelsea and it was costing me a fortune. I realised I couldn't go away so I'd have to make a living. I didn't know what the heck I'd do; the money was being eaten up."

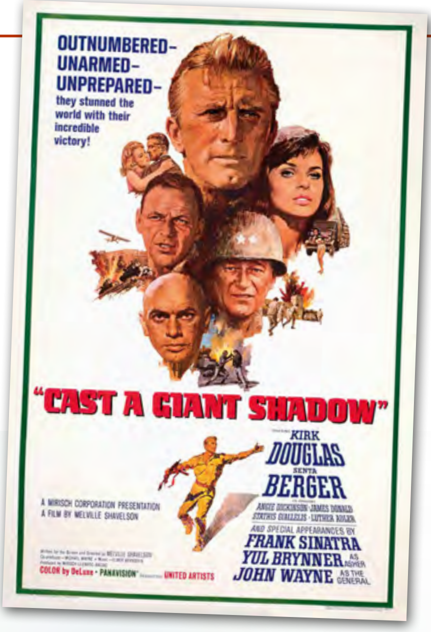
Indeed, the struggle between his domestic responsibilities and career ambitions sent Roy down several unexpected paths. "I used to swim for the RAF and was in their water polo team, so I got a job as a lifeguard at Finchley open-air pool. I had about a year there – '59, I think it was – and after that I did a show [*Scapa!* by Hugh Hastings] with Pete Murray and Edward Woodward, a musical comedy. I toured with that for about six months."

Ultimately, of course, he was able to transfer all these eclectic experiences to the screen. "I think you can turn anything into stunts," he points out. "Ice skating, gymnastics, swimming, diving, horses – any physical sport." His early experiences as a diver, for example, led him to specialise in high falls, including a spectacular set-piece – plunging 50 feet from a gasometer, at the time the most precipitous fall ever performed by a British stunt man – in the 1970 *Doctor Who* story *Inferno*.

His first high fall, however, was in Israel, on the 1966 film *Cast a Giant Shadow*, in which he doubled for the legendary Kirk Douglas. "I'd never done a fall in my life, but I knew if I didn't do it I'd never work again. But I was okay, and the director [Melville Shavelson] came over and said it was the greatest fall he'd ever seen, terrific."

Having proved his worth, Roy then performed a parachute jump for Frank Sinatra, who had a cameo role in the film. "Frank said, 'Great jump, kid! We're in town tonight, going to the Sabra Club. Come along.' I knew it – all the artists used to go there in the evening. Singers had to sing, if you were a dancer you had to dance; it was that sort of place. This guy we were with knew I could sing, so when *Strangers in the Night* came on he said, 'Get on the stage!' This crowd of Israelis at the front were making a bit of a noise but suddenly they went dead quiet, and at first I thought, 'I must be good!' I didn't realise Sinatra had come right up behind me. He put his hand on my shoulder and said, 'I'll do it with you, kid.' So we sang the rest of it together. I never had a picture of it. Crazy, isn't it?" →

> "I'd never done a fall in my life, but I knew if I didn't do it I'd never work again."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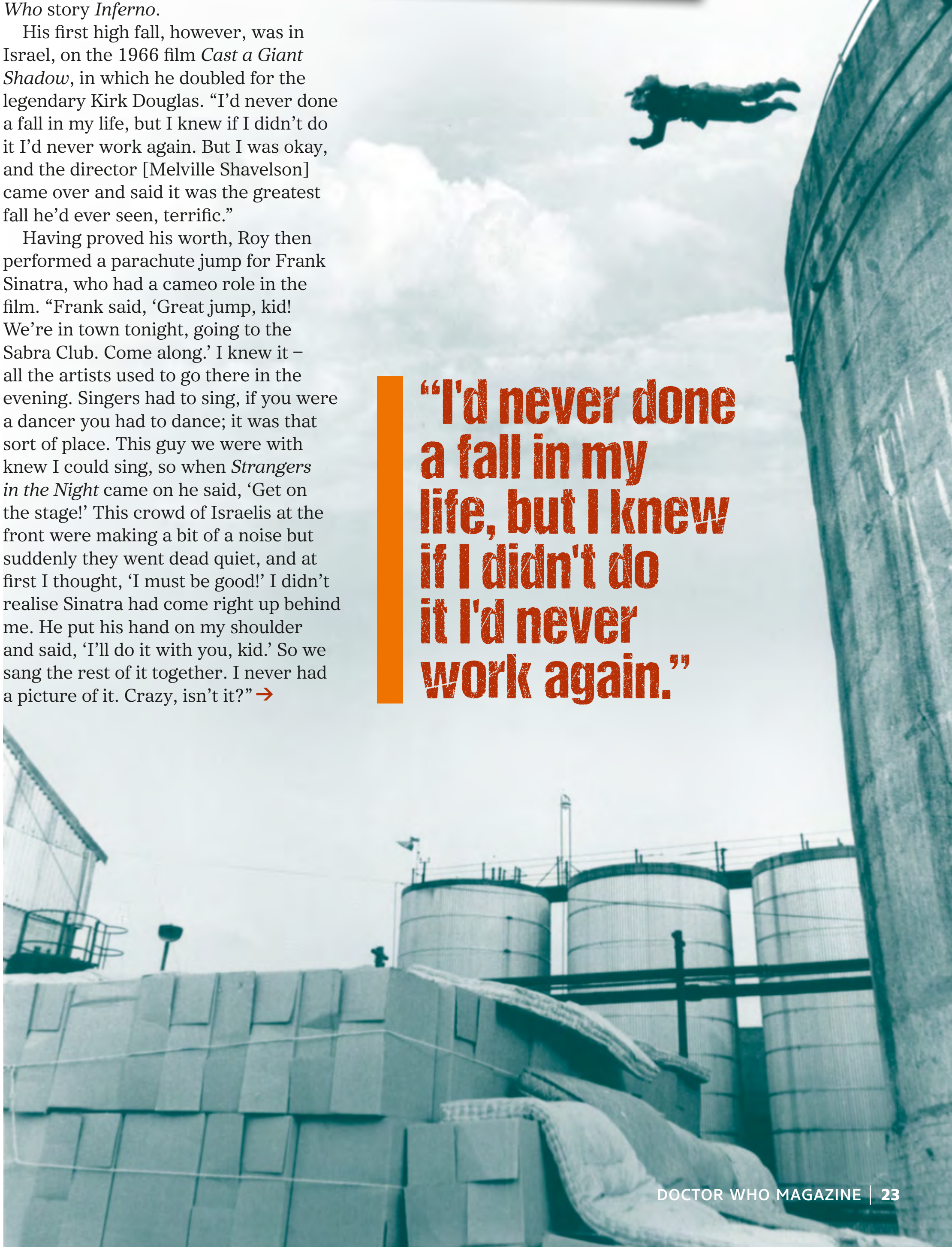


Opposite page: The Doctor (Jon Pertwee) in *Inferno* (1970).

Opposite page inset: Former stuntman Roy Scammell.

Photo © Matt Adams.

Left: Roy performed his first high fall for *Cast a Giant Shadow* (1966).

Below: Roy's record-breaking fall for Episode 3 of *Inferno*.

Roy Scammell

Roy first met HAVOC founder Derek Ware when Derek watched him perform a balcony fall on Peter Sellers' behalf in the 1967 film *Casino Royale*; soon afterwards he saw Roy in the Drury Lane musical *The Four Musketeers*, starring Harry Secombe. "Derek came to see me in that. He said, 'Oh, we've got a fall on *Doctor Who*.' And it all started from there. I did quite a lot of stuff. It was a very funny show; it was supposed to be somewhere like Africa and you'd wind up in some quarry just outside Bedford, and they'd be sticking trees into the ground to make it look tropical. It was quite weird, but it was always a fun show. The crew were great."

Roy ended up working with the HAVOC team on *The Ambassadors of Death* and *Inferno* (both 1970), and then *Terror of the Autons* and *The Mind of Evil* the following year. "I loved Barry," he says, referring to the show's producer, Barry Letts. "He was a great guy. We'd go on location somewhere and spend the weekends doing things with a tight little crew. It was like a family really. You knew the effects guys and they knew you, which was really a must. I think when you're in a company for a long time you really get to know the people you're working with."

As well as *Doctor Who*, Roy eventually found himself appearing in various other BBC shows, to the point where he became a regular face around Television Centre. He was stunt arranger on the historical seafaring drama *The Onedin Line* for several years, as well as performing a gag a week in the lunchtime magazine programme *Pebble Mill at One*. One of these Pebble Mill stunts involved defenestrating himself and gave him a juicy black eye.

According to Roy, "The presenter on the show came up and said, 'I thought he was dead!' The lack of health and safety in those days was amazing. It'd never happen today, but it was a lot of fun.

"I've never had any serious injuries myself," he adds, "but I've had some narrow ones, some silly ones. It's always the silly ones that get you – the throwaway jobs, you know?" Others weren't so lucky, however. "There *were* one or two tragedies," he says. "A number of people got killed. Not on *Who* but on other shows." Didn't Jon Pertwee gash Alan Chuntz's leg with Bessie's car bumper when filming *Inferno*? "Yes," Roy confirms. "Alan wasn't the shiftiest of guys physically. He was great with a car, but running out of the way of things wasn't his thing. And Jon obviously wasn't a stunt driver and he shouldn't have been driving. I wasn't there that day but I heard Alan got in the way!" In fact, Chuntz's leg was so badly injured he had to be rushed to A&E, and Pertwee couldn't continue filming that day, having seen the wound.

> **"I've never had any serious injuries myself, but I've had some narrow ones."**

Above left: The crazed Private Wyatt (Derek Ware) goes on the attack in Episode 3 of *Inferno*.

Above centre: Episode 3 of *Inferno* also featured a stunt in which the Doctor narrowly misses running over a soldier, played by Alan Chuntz. Alan was injured during the filming of this sequence.

Above right: Peter Gilmore as James Onedin in *The Onedin Line*.

Below left: Barry Letts produced almost all of Jon Pertwee's episodes.

Below right: The Doctor behind the wheel of Bessie in *Inferno*.

With this kind of thing in mind, Roy worked hard – though subtly – to dissuade Pertwee from taking part in the programme's more hazardous activities. "I'd tell him how badly he could get injured and I'd exaggerate. I'd say, 'Okay Jon, I'll see you in hospital!' He had to be careful doing punch-ups because his back would go and it'd be shot for the rest of the day. He also wanted to drive the car [Bessie] all the time, but that thing could flip over. It was really unstable, it was a joke. It was a mock-up, that car; it was a Ford engine, an 1172, but it was all made-up. If you had an accident in it there was no protection whatsoever. So I used to say to Jon, 'Don't drive too fast!' And he'd say, 'But I *want* to drive fast!' So I'd say, 'I'll call a medic!'"

Both men having spent time in the armed forces, Roy and Jon bonded over their military experiences. "I was RAF and he was navy. I went out to Korea and he was in World War II, and we used to have a lot of laughs about those times. He always had a very dry sense of humour, but he also used to come out with these funny voices that he did in his shows.

We'd go out for dinner occasionally. He could change suddenly from being an ordinary man to 'Jon the actor', but he was a love."

As mentioned earlier, one of Roy's most famous *Doctor Who* stunts was the death plunge in *Inferno*, when mutated RSF Trooper Wyatt is shot and falls from the top of a gasometer. Not only did Roy take on that role, he was also cast as the soldier who fires the fatal shot. "The gasometer fall we did in Kent somewhere. [More precisely, it was Kingsnorth Industrial Estate in Rochester.] When you look at a gasometer they're such vast things they don't seem very high, but when you get up there it's about 30 metres and is a lot higher than you think it is, especially as it's flat and round. Looking up from the ground someone who shall remain nameless, an actor, said he'd do that fall. So I said, 'Okay, let's go up there.' I got halfway up the ladder and he'd gone. He didn't realise how high it was!"

HAVOC eventually disbanded following a disagreement between →

Left: A publicity shot from *Inferno*, with Jon Pertwee as the Doctor surrounded by armed guards.

Left inset: Pertwee relaxes between takes.

Below left: Roy as the soldier who shoots Private Wyatt; and Roy's fall as Wyatt, as seen in the episode.

Below centre and right: Liz Shaw (Caroline John) runs for her life at the cliffhanger to Episode 3 of *The Ambassadors of Death* (1970); and Liz, here played by Roy, dangling over a weir.

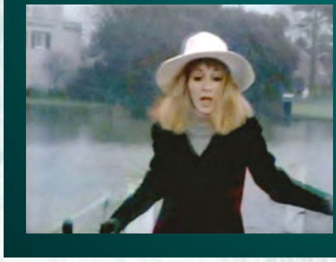
DRAGGED UP

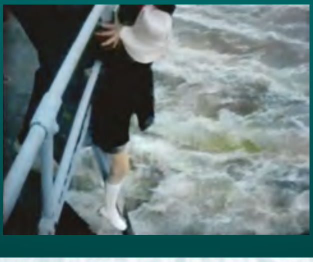
Smaller in build than many of the stunt men working at the time, Roy Scammell frequently found himself dragging up. On one memorable occasion he stepped in to play Liz Shaw, doubling for Caroline John in the 1970 story *The Ambassadors of Death*.

"We were doing a shot on the Thames [actually Marlow Weir] and she had to get thrown in," he explains. "Well, you didn't have any stunt girls in those days, so they dressed me up in a very 1960s outfit, with the white boots, the mini-skirt, the hairdo. I looked very glamorous, actually. It was midday on a lovely spring-summer day, and just before lunch they called a cut. This was just before I went in the water. Our chuck wagon [catering van] hadn't come up so all the guys decided to go to the local pub.

"Now, I'm kitted out in this mini-skirt, boots, lovely hairdo, whatever – but I was with Nosher Powell, who had at one time been the European heavyweight boxing champion, and he and the guys looked a bit heavy. So I went in with this outfit on but I had a towel wrapped round me. Then as I walked in the guys whipped the towel away, didn't they?

"There was a crowd of navvies digging up the road outside, and they came in for their break and one of them kept looking at me. Eventually he put his hand on my knee. So I pushed it away and he kept putting it back and I kept pushing it away. He got very persistent, so in the end I picked him up and carried him outside! The rest of his crew were looking as this frail little woman put him outside the door!"





Roy Scammell

Above left: In *Alien* (1979), Roy played the Xenomorph as it was ejected into space.

Above right: Bonnie Langford as Mel and Sylvester McCoy as the Doctor in a publicity shot for *Paradise Towers* (1987). Roy co-ordinated the sequence in Part Three where the pool-cleaning robot attacked Mel.

Below: Roy worked with Stanley Kubrick in the disturbing sequence from *A Clockwork Orange* (1971) where Alex (Malcolm McDowell) and his Droogs invade the home of Mrs Mary Alexander (Adrienne Corri).

→ Derek Ware and the entertainment artistes' union, Equity. "They had a big ruck after Equity said a stunt man couldn't run an agency," Roy recalls, "so that collapsed HAVOC. That was the end. It had been a great idea at the time, as previously you had no contact point apart from someone ringing you up. And obviously you'd get to know directors and producers. That's how I got to know Ridley Scott, for example."

Working for Scott, Roy appeared at the end of the original *Alien* (1979) as the xenomorph when it's ejected from the shuttle, but he was also overall stunt arranger on the production. His other science-fiction and fantasy credentials include *The Land That Time Forgot* (1975), *Saturn Three* (1980) and the epic Dino de Laurentiis production *Flash Gordon* (also 1980). On the first of these films he encountered *Doctor Who*'s future Master, Anthony Ainley ("He wore a toupee, didn't he? We didn't say much about the toupee."), on the second he was reunited with Kirk Douglas, and on the third he took charge of the winged Hawkmen warriors. "They had us on wires for when we were flying along," he says, "and the shot was too big for the studio so they had us in an aeroplane hangar. It was a freezing cold January and they had the hangar doors open, so one of the guys asked to bring in some big blow-heaters. I was first up on the wire with my wings and my gun, going blue with the cold, and then they turned the heaters on and my wings just melted! All the hair went on my chest! I was like Icarus!"

> "If you look after the body it looks after you."

Although Roy returned to *Doctor Who* during the Sylvester McCoy era, working briefly on *Paradise Towers* and *Delta and the Bannermen* in 1987, he has no real memories of these later gigs. "I vaguely remember an indoor pool, but nothing sensational. I wasn't on it long enough for it to make an impression." In fact, he co-ordinated stunt woman Ellie Bertram when she doubled for Bonnie Langford in underwater shots in the first story, and personally performed two falls in the second, one of them doubling for Don Henderson.

Looking back on an incredible career, Roy's philosophy is simple. "If you look after the body it looks after you," he maintains. "There are things where I look back and think, I'm glad I did that. When you've done a good job you get a sense of satisfaction. I've been very lucky. It's nothing I expected." **DWM**

LIKE CLOCKWORK

Roy made a crucial contribution to no less a film classic than Stanley Kubrick's *A Clockwork Orange*, not just as stunt arranger but also as choreographer of the stand-out home-invasion scene.

"I read the script," he says, "and when the Droogs had to tie up Adrienne [Corri] they had ropes. I said, 'It's too organised – get some tape.' I told Stanley to put his hands together and I tied his hands up with some tape and then asked him to get out of it, which of course he couldn't. From then on we clicked, and we sent out the runners to all the local shops to get all the tape they could find. We shot until ten at night just to get it right.

"I asked Stanley if we could do it to something like *Singin' in the Rain*, as I think violence to music can be a lot more effective than just smashing something up; do it with a bit of poetic licence and give them something unusual. The softer you make the movements the more suggestive they are. I'd been a dancer so I did a couple of kickball changes, as they call it, and that's how it was worked out. I pulled Malcolm [McDowell] in and asked if he could dance, and he said he could do up to a point, and from then on it was a mix of the both of us. I always like to do something that people remember, that's slightly different to just a simple punch-up."

Roy also worked for Kubrick, again as stunt arranger, on the 1975 film *Barry Lyndon*. "He was a brilliant person, a brilliant director," Roy concludes. "I'm so sad he's gone."

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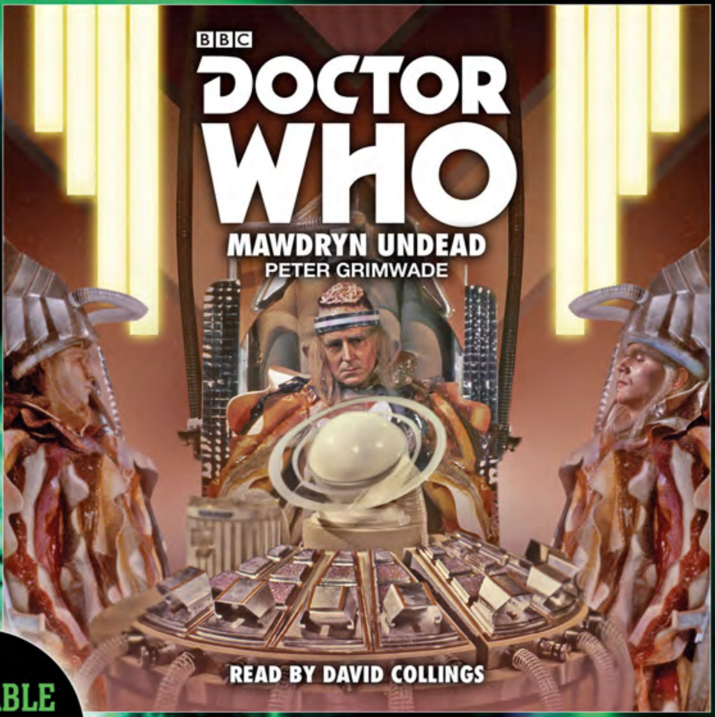
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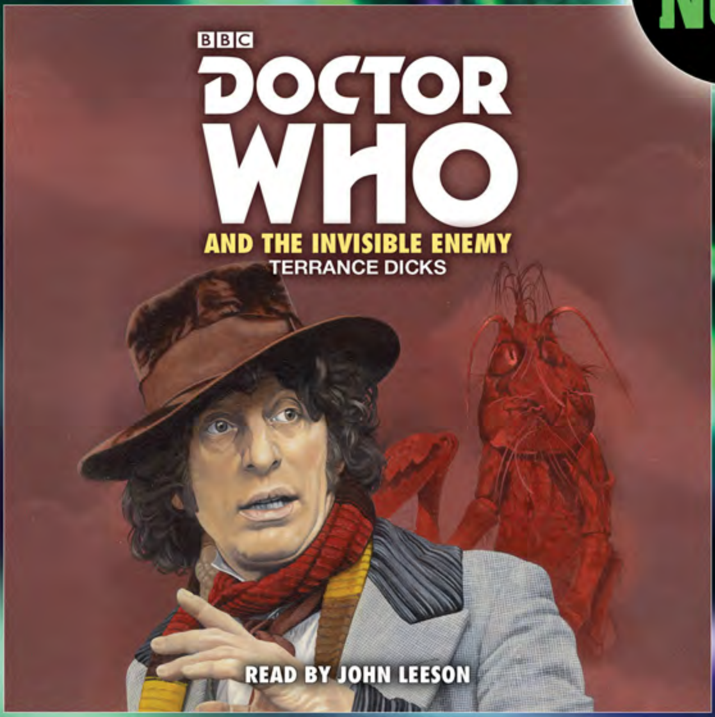
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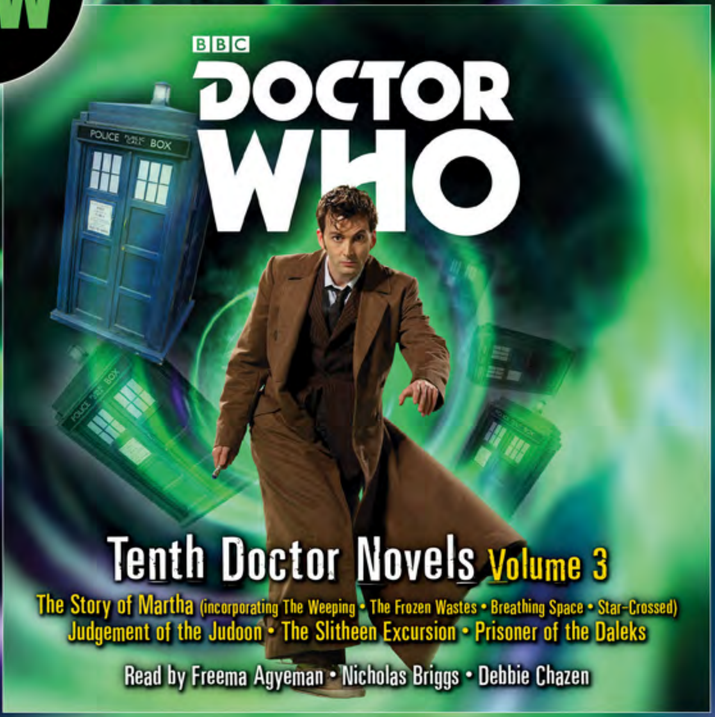
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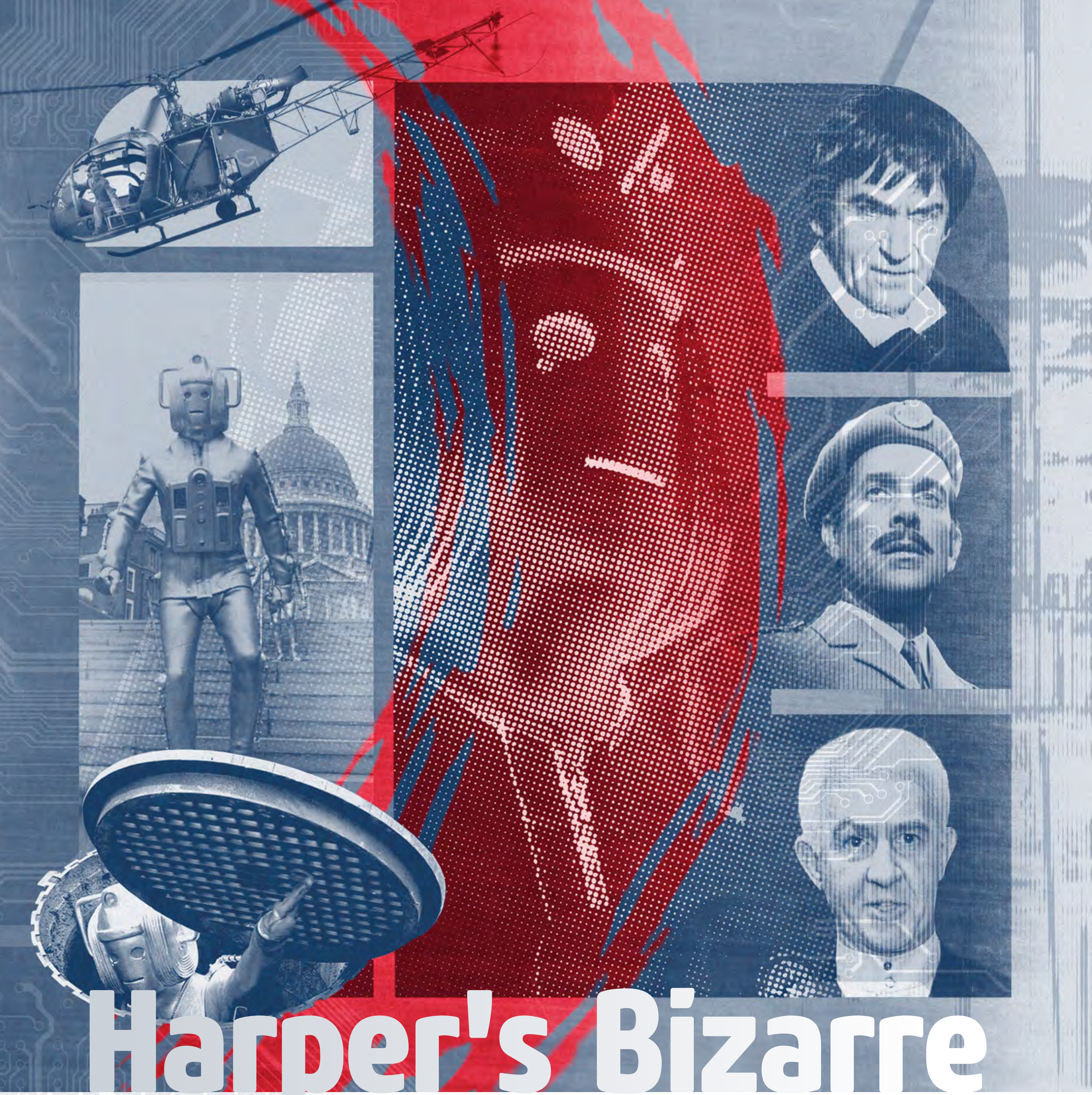


Harper's Bizarre

Above: The cover for Silva Screen's forthcoming release of Don Harper's score for *The Invasion* (1968) includes the Doctor (Patrick Troughton), Brigadier Lethbridge-Stewart (Nicholas Courtney) and Tobias Vaughn (Kevin Stoney). Art by Clayton Hickman.

The score for 1968 epic *The Invasion* is being made available for the first time. Who was the remarkable musician behind this haunting soundtrack? And what else did he compose?

Feature by **ANDREW PIXLEY**

"The Australian who must surely rank among the best cabaret-violinists in the game today."

This was how Tommy Kane described the Australian jazz swing violinist Don Harper, reviewing a visit to Hackney's New Lansdowne working men's club in *The Stage* on 12 March 1970. And there was more. "His look at *Waltzing Matilda* as it may be played in various countries and circumstances was a pure classic; his treatment of more serious works on his 1703 David Tecchler violin, superb. A remarkable musician indeed.” Kane also posed a question: “How many know that he composed the theme music for TV’s *Champion House*, *Sexton Blake*, *World of Sport* [and] *Dr Who and the Invasion of the Cybermen* (to name only a few!).”

The Don Harper-*Doctor Who* Venn diagram boasts only a minimal intersection, but packed within it are some 13 minutes of unforgettable soundtrack cues, plus a bizarre cover of Ron Grainer’s famous theme tune. *The Invasion* revamped *Doctor Who*’s format, introducing UNIT, pitting its soldiers against the Cybermen, and underscoring everything with the eclectic contributions of the Don Harper Ensemble, contributions that were recorded at Riverside Studios on Monday 16 September 1968.

As well as employing a Hammond M100 organ, clarinets, bass guitar and percussion ranging from temple blocks to timpani, the score’s crowning glory was the cimbalom, a hammered Hungarian stringed instrument made famous by the 1965 espionage thriller *The Ipcress File*; the instrument was played by John Leach, whom Don worked with on his TV ventures.

Sinister cimbalom chords ramped up the menace of the International Electromatics (IE) corporation, generated tension for concealed heroes, and added a mechanical vibe to the Cybermen space fleet. In a lesser capacity, they punctuated the military beat behind the jaunty keyboard melody that indicated UNIT was swinging into action.

Donald Harper was born in Seddon, Victoria on 18 March 1921 and took up the violin at the age of eight. Don’s performance in a radio talent contest attracted the tutelage of Reg Bradley, principal violinist for the Melbourne Symphony Orchestra. By the early 1930s Don was bewitched by the syncopation of jazz, inspired in particular by pieces like *Satan’s Holiday* from the pioneer violist Joe Venuti.

Training by day in metallurgy, Don spent his evenings playing in the Melbourne jazz scene. In 1944 he took over the dance band at St Kilda Town Hall, with Don Harper and His Music becoming a major success, later morphing into Don Harper’s Modern Orchestra and (at the Trocadero Palais in 1946) Don Harper’s Swingette (“The Band That Is Different”). From 1949 he broadcast regularly as a violinist on shows like *The Real McCoys*, and in 1950 he moved into hoedown territory with a novelty quartet called Don Harper’s Melody Ranch Boys.

Above: Don Harper in concert, leading his band.

Left inset: Don was a widely acclaimed violinist.

COLUMBIA
45 RPM
DB 8228
CHAMPION HOUSE THEME
THE EL-EC-TRICIANS

Below: Don wrote the theme to the TV series *Champion House*. The theme was released as a single in July 1967, credited to The El-Ec-Tricians with Don Harper.

In the early 1950s Don’s performances circulated on shellac discs via companies like Melodisc, attracting a following in the UK. After a decade at St Kilda, in 1954 he used the prize money from ‘Floorcoverings Talent Quest’ to move to London with his wife Gloria. Once there, he looked up Tommy Trinder, a famed British comedian whom he’d met during Trinder’s 1952 Australian visit. Trinder launched Don at the London Palladium on Sunday 8 May 1955.

“I got big things straight away, but I discovered that you don’t get the bread-and-butter stuff straight away,” Don told Eric Myers in *Jazz Magazine* (Summer/Autumn 1986). “You can be on television one night playing to ten million people, but what really keeps the cash flow going are the gigs, the little jazz clubs, the cabaret appearances.”

> **“You can be on television one night playing to ten million people, but what really keeps the cash flowing are the gigs...”**

By July 1955 the Don Harper Quartette was featuring on the BBC’s *Midday Music Hall*, followed by TV shows like *Off the Record*. He also developed a solo violin cabaret act for clubs and hotels while taking to the session scene. “I became, I suppose, the number one jazz and country fiddle player in London for sessions for quite a while. I was always first call if there was a jazz track go on to a record.”

Pye issued recordings from the Don Harper Quintet (later Sextet) and his “hot fiddle” graced *Workers Playtime* and ATV’s *The Jack Jackson Show*. In December 1958 Don became musical director at London’s Talk of the Town while continuing to front the Don Harper Four.

In 1962 the Harper family returned to Australia. There, Don toured with jazz legend Dave Brubeck before settling in Sydney, honing his composition skills under Raymond Hanson at the New South Wales State Conservatorium of Music, and broadcasting on 2CN’s *Don Harper and his Swinging Strings*. “I always wanted to play jazz,” he told *Jazz Magazine*. “The trouble is that if you’re trying to bring up children and you want to give them a decent life, you’ve got to make some money; you can’t make enough out of jazz.”

By the end of 1966 the Harpers had returned to London, where Don aimed to make an assault on television in tandem with his high-speed “comedy violinist” cabaret performances. (For these he used an electronically amplified 18th-century instrument.) His TV break came with BBC1’s *Champion House*, a since-wiped boardroom drama about a family-owned Bradford textile mill. Recorded in early 1967, Don’s pacey theme lives on thanks to a Columbia single (DB 8228), issued in July and credited to “The El-Ec-Tricians with Don Harper”.

Don composed other themes for the London-based commercial station Rediffusion, opening serials featuring *Sexton Blake* from September 1967 and a serialisation of Leon Garfield’s period →

Above left: Director Douglas Camfield, on location with the Cybermen during filming for *The Invasion*.

Above right: Don provided the score for the *Out of the Unknown* episode *The Last Lonely Man* (1968), which starred George Cole (seated).

Right inset: ITV's *World of Sport*, for which Don wrote the theme, was hosted by Dickie Davies.

Below left: Dudley Simpson gave Don some helpful advice on composing for television.

Below right: The menace of the Cybermen in *The Invasion* was enhanced by Don's atmospheric score.

WORLD OF SPORT

> “I reckon *World of Sport* must have made me $100,000. I still get the cheques; they're beauties.”

→ thriller *Devil-In-The-Fog* in 1968. He also contributed the theme to *Company of Five*, an anthology from a new ITV station: London Weekend Television (LWT).

Don's *Doctor Who* gig came about when he was hired by director Douglas Camfield to score *The Last Lonely Man*, an entry in BBC2's science-fiction anthology *Out of the Unknown* recorded in early May 1968. Like the subsequent Cybermen skirmish (also directed by Camfield), this was punctuated by cimbalom strings, opening with an urgent percussion and organ melody backing a graphic public information film – scaring people into a new contact scheme, whereby the memories and personality of the dead live on in the mind of a nominated partner.

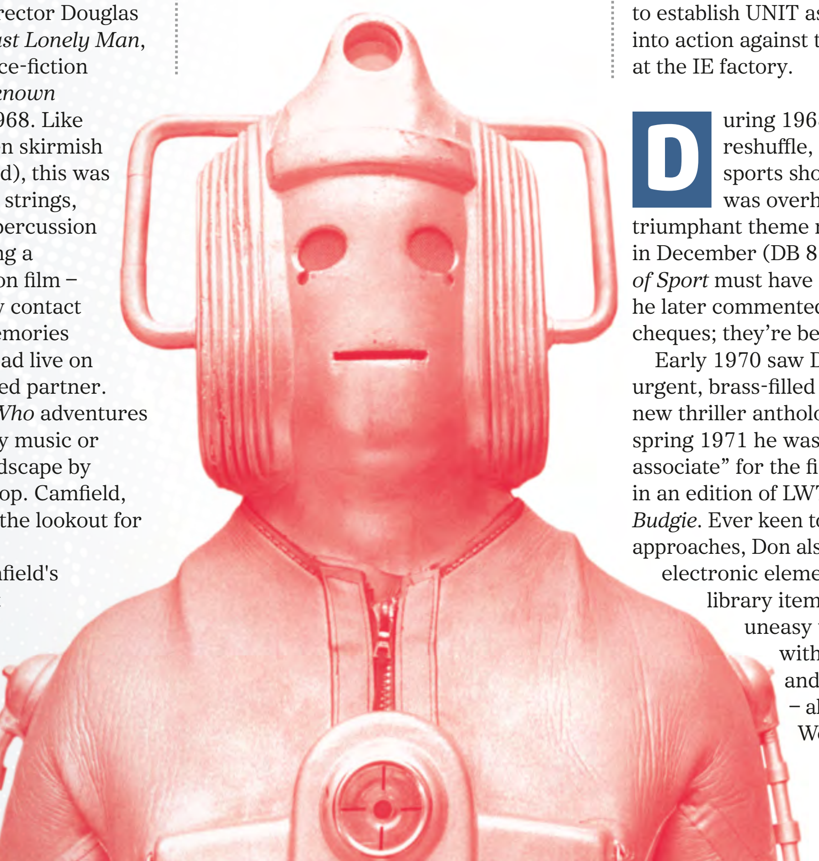
In 1968 most *Doctor Who* adventures were tracked with library music or given an electronic soundscape by the Radiophonic Workshop. Camfield, however, was always on the lookout for new incidentals.

After he received Camfield's commission, Don sought advice from fellow Australian composer Dudley Simpson, who had previously worked on *Doctor Who* but whose services were not generally required by Camfield after a disagreement at a dinner party a few years earlier. In the fanzine *Doctor Who Bulletin* Issue 57 (August 1988), Simpson recalled: “My wife said ‘What are you giving away your secrets for?’ and I said, ‘Poor old Australian, you gotta give him a chance and I'm becoming established so I'll give him a few pointers.’”

In the finished serial, Don's ominous cues underlined the tension as the Doctor and his friends evaded IE guards at the country compound, approached the monolithic London offices and faced the menace of an insane Cyberman in the sewers beneath the city. Elsewhere, his strident, Hammond-filled melody helped to establish UNIT as its troops launched into action against the cyborg invaders at the IE factory.

During 1968's ITV franchise reshuffle, the Saturday sports show *World of Sport* was overhauled, with Don's triumphant theme released by Columbia in December (DB 8519). “I reckon *World of Sport* must have made me $100,000,” he later commented. “I still get the cheques; they're beauties.”

Early 1970 saw Don crafting the urgent, brass-filled signature for BBC2's new thriller anthology *Menace*. Then in spring 1971 he was credited as “musical associate” for the fiddle performance in an edition of LWT's low-life drama *Budgie*. Ever keen to tackle new approaches, Don also experimented with electronic elements. By 1972, new library items emerged via an uneasy working relationship with ‘Nikki St George’ and ‘Li De La Russe’ – alias Radiophonic Workshop alumni Brian



CYBER-CONVERSION

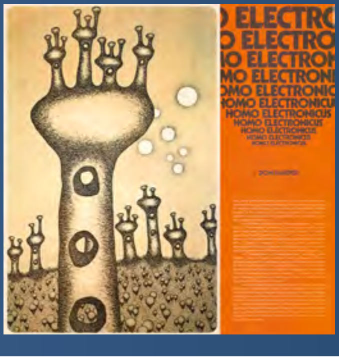
In late 1968 LWT created *The Inside Man*, starring Frederick Jaeger as a government criminologist-psychiatrist – and Don Harper's theme reworked a sinister cue from *The Invasion*. He revamped further *Doctor Who* tracks for the 1969 De Wolfe library music album *New Decade* (DW/LP 3141), performed by the 'London Studio Group'. *Psychosis*, *Aunty's Army*, *Moving Shadows* and the *Dank Earth* sequence drew respectively upon an atmospheric International Electromatics composition, the UNIT theme, a mysterious melody and the Cyber Director background.

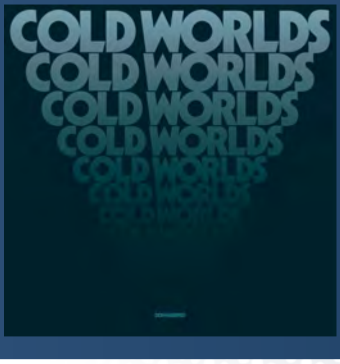
Don's dabblings with electronic jazz included the 1974 Columbia LP *Don Harper's Homo Electronicus* (SCX 6559), a peculiar mix bookended by *World of Sport* and his cover of the *Dr Who Theme*; these themes had been issued the previous year as a Columbia single (DB 9203).

In June 2014, Australia's Dual Planet brought cues from *New Decade* to CD and vinyl under the title *Cold Worlds* (DUAL007LP/CD). Finally, 50 years after broadcast, the full recording session for *The Invasion* – including unused takes and augmented by material from the BBC Radiophonic Workshop – is being issued commercially on CD and vinyl. Record company Silva Screen has used Don's own seven-and-a-half IPS tape, acquired in the early 1990s by fellow *Doctor Who* composer and album producer Mark Ayres.

"Don Harper's is a unique voice in *Doctor Who*'s musical canon," says Mark. "He was one of the show's early one-hit wonders, and was charming on the telephone when we arranged for him to send me the DAT of the music. I'm sorry it has taken so long for the release to come to fruition. It's a belter, though!"

NEW DECADE
LONDON STUDIO GROUP
MUSIC—DE WOLFE





ORIGINAL TELEVISION SOUNDTRACK
BBC
DOCTOR WHO
THE INVASION
DON HARPER
BRIAN HODGSON
BBC RADIOPHONIC WORKSHOP

Hodgson and Delia Derbyshire – on the LP *Electrosonic* (KPM 1104). By comparison, 1975's *Don Harper on the Fiddle* (2460 249) from Polydor Select was more conventional.

Don contributed a new theme tune, *Cheekybird*, to ITV's *The Big Match* in 1972, then four years later his violin took the lead melody in LWT's impersonation gag-fest *Now Who Do You Do?* Throughout the decade he remained a fixture on the bills of Pontins holiday camps, cruise liners and the club circuit. Aside from his international variations of the bush ballad *Waltzing Matilda*, his act embraced the tranquil *Intermezzo* from the opera *Cavalleria rusticana*, country classics like *Orange Blossom Special*, and catchy movie melodies like *Lara's Theme* from *Doctor Zhivago* and *Zorba's Dance* from *Zorba the Greek*.

Having met the guitarist Denny Wright in Malta, Don worked with him on One-Up's 1977 jazz album *Combo* (OU 2202), followed by songs inspired by the children's fantasies of Lewis Carroll on Decca's *Songs from Alice* (MOR 515). By 1978 Don was broadcasting again, featuring on Radio 1's *Sound of Jazz* for several years and also appearing at Quaglino's restaurant in London.

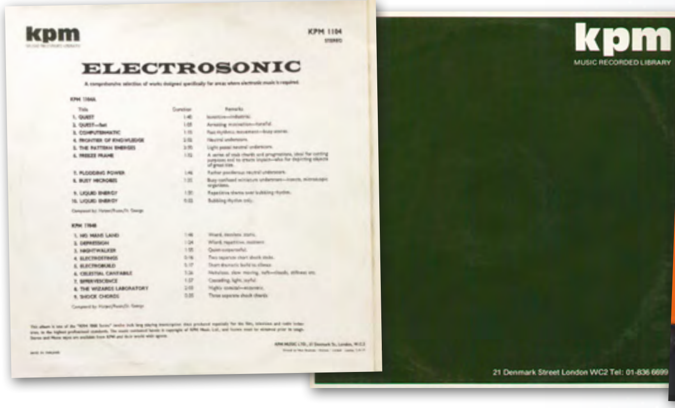
With his touring winding down, in March 1980 Don recorded the album *The Pizza Express* (PE 5505) with Denny. Around this time, Douglas Camfield hired him to score *Number on End*, a BBC filmed thriller in which a television documentarist tried to expose the stockpiling of nerve agent Sarin by South African extremists. Revisiting the atmospheric cimbalom, Don blended the striking strings with moody electronic undertones for building-site brawls and bullet battles on the streets of Brussels.

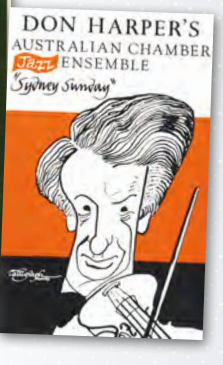
Along with appearances on the *Variety Club* show hosted on Radio 2 by fellow Aussie Tony Monopoly, Don and Denny were part of the Jazz Australia (UK) Inc band as well as appearing on Radio 2 with the Stutz Bear Cats in *Non-Stop-Stutz*. But soon after forming part of the house band on Mickey Dolenz's ersatz LWT/Channel 4 chat show *For 4 Tonight*, Don upped sticks again, leaving Britain and settling in Thirroul, New South Wales, in September 1983. Don became Head of Jazz Studies at Wollongong University for the next seven years, throwing himself into organising musical workshops and giving master classes at the Queensland Conservatorium of Music.

1984 saw the release of the LP *Don Harper's Australian Jazz Ensemble* – including Don's nephew, guitarist Steve McKenna – from Avan-Guard (SVL 502), while the Don Harper Quintet and Don Harper Constellation featured regularly at festivals. Sadly, his invaluable violin was among the possessions lost in a landslip which washed away the Harper home in December 1987, after which the family relocated to Woonona.

Don's final BBC radio broadcast was on Radio 2's *Jazz Parade* in September 1990. In failing health, he retired, with *Images of Australia* coming out via ABC Classics (456 675-2) in 1997. He died in hospital in Bulli, from cancer, on 30 May 1999. He was 78.

In a digital age crammed with IE-style micro-technology, the bizarrely eclectic catalogue of Don Harper lives on courtesy of the strong following for his genre creations – jazz rhythms, big band sounds, experimental electronics, childhood fantasies, country melodies... and the chilling cimbalom chords which ushered in a new era of *Doctor Who* in a style never heard in the series before. **DWM**





Above from left: Some of the albums that feature Don's work: *New Decade* by the London Studio Group; *Don Harper's Homo Electronicus*; and the *Cold Worlds* compilation.

Above right: Silva Screen's vinyl LP of Don's score for *The Invasion*.

Below left: Don's collaboration with Delia Derbyshire and Brian Hodgson resulted in the 1972 album *Electrosonic*, released by KPM.

Below right: The cassette cover of the 1990 release *Sydney Sunday* by Don Harper's Australian Chamber Ensemble.

OUT OF THE TARDIS

Lisa Bowerman

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

Earlier this year Lisa Bowerman was part of the 'Gallifrey Waits No More' panel at the Gallifrey One convention in Los Angeles. One of the main topics of conversation was the casting of Jodie Whittaker as the Doctor. "They were saying, 'Oh, we don't have any strong female characters,'" Lisa recalls, "and I tentatively put my hand up and said, 'Actually, I've been playing one for 20 years.'"

Two decades ago, Lisa made her debut as time-travelling archaeologist Professor Bernice Summerfield on audio for Big Finish. "Benny is the continuously longest running companion who's never been on television," says Lisa, laughing. "She was created by Paul Cornell in 1992 as a companion for the Seventh Doctor in Virgin's *New Adventures* novels after *Doctor Who* finished on TV in 1989. When the TV Movie came out Virgin lost the rights to do *Doctor Who* novels – that had gone back to the BBC – but they kept Bernice Summerfield as a solo entity because she'd been so successful."

In 1998 Big Finish decided to produce professional CD audio dramas starring the character. "I didn't read *Doctor Who* novels so I didn't know anything about her," Lisa admits. "So when [friend and writer] Mike Tucker approached me and said, 'Would you be interested in playing this character called Bernice Summerfield on audio?' I just said, 'Yeah, I don't see why not.' So I went to [Big Finish director] Nick Briggs' front room, was handed a script and the character leapt off the page. I immediately knew how to play her."

Benny's first audio adventure was Jacqueline Rayner's adaptation of *Oh No It Isn't*, a *New Adventure* by Paul Cornell that had been published in May 1997. "We recorded at a damp basement in Elephant and Castle with one microphone in the middle of the room; Alistair Lock, who did the editing, sitting in the corner with a DAT [Digital Audio Tape] machine; and lots of actors including Nick Courtney and Mark Gatiss."

The initial Bernice Summerfield productions were all *New Adventures* story adaptations. “The BBC heard them and said, ‘Right, you can apply for the licence for *Doctor Who*.’ Of course at that point Big Finish got their holy grail and I thought, ‘Goodbye Bernice Summerfield.’ But I have to thank [Big Finish producer] Gary Russell because he championed Benny and said, ‘I think you should keep her on.’ So another series started with original scripts and 20 years later I’m *still* playing her.”

Lisa says new listeners can always jump on board with Benny’s adventures. “Maintaining interest is important. Since 2014 we’ve had *The New Adventures of Bernice Summerfield*, with an alternative Doctor played by David Warner.” Bernice has also featured alongside the Seventh, Eighth and Twelfth Doctors, either on audio or in novels. “The extraordinary thing is she works with all of them. People have said wouldn’t it be great if she turned up on TV – yes of course it would. But audio gives the producers freedom with the character.”

Is Benny a good role model for girls? “I’ve always disliked the term ‘strong female character’ because you should just say she’s a strong character. You know the Bechdel Test? Benny ticks every box. She doesn’t have to refer to a man to do a job; she does her own thing, and she drives everything. She’s fallible but uses her wit, intelligence and humanity to get out of trouble. And I think people enjoy her company.”

Today **Doctor Who Magazine** is enjoying the company of the voice behind Benny. Armed with the TARDIS tin, we’re visiting Lisa to get to know the actor, director and photographer a little better…

Who or what has been your greatest inspiration?

I think I admire more than I am inspired. As far as photographers are concerned, there’s a woman called Jane Bown who took photos in the 1960s – she’s someone after my own heart because she used no artificial light. She took very spontaneous photographs because she didn’t have an approach or philosophy. In terms of acting there are a lot of actors who aren’t well known – and really should be – who I admire. I’m a huge fan of Siân Phillips, who I was very lucky to get to direct in the last series of [Big Finish drama] *Graceless*. And the classical actor Ian Holm – he was the greatest Richard III I’ve ever seen. People talk about Benedict Cumberbatch and I will say go back. A young actress I worked with a couple of years ago said it’s old-fashioned acting. I said, “No! It’s just good acting.”

Have you ever had a nickname?

At school – this is going back a bit – there was a thing called the Sex Discrimination Act that came out in the 1970s. Because my name is Bowerman, I used to be called ‘Bower-person’. It’s not something that trips off the tongue easily. But I’m generally just known as LB.

What’s the best present you’ve ever received?

My bicycle when I was a kid. Sadly I don’t cycle anymore but my first bicycle was so exciting and I loved it. It was a red Gemini 22 with white wheels and I had to learn without the stabilisers. I’ve still got a scar on my

→

> **“I was handed a script and the character leapt off the page. I immediately knew how to play her.”**

Opposite page: Lisa Bowerman prepares to take her first question from the TARDIS tin.

Above left inset: Photographer Jane Bown.

Above right and left: Two publicity shots from 1998 promoting *Oh No It Isn’t!*, the first audio release from Big Finish. Lisa starred as Professor Bernice Summerfield and Nicholas Courtney played Wolsey the cat.

> “I've got such an overload of stuff now that I do trip up on things – maybe I am just a nostalgia freak.”

→ arm from when I went into a brick wall. Where is it? [Lisa looks for the scar] It may be that after all these years it’s finally disappeared. I’ve regenerated!

What mementos do you have from *Doctor Who*?

We’re not generally allowed to keep anything from *Doctor Who* but this was brought round to me by one of the visual effects guys. Here you go... That is my death mask from *Survival* [Lisa played Cheetah Person Karra in the 1989 story]. It was a very last-minute piece of casting. I got the job because I could ride a horse and I was whisked to Perivale where they were filming and put under a full head mask. So that was me in 1989.

CD, vinyl, downloading or streaming?

Well as you can see from my house I keep the entire lot. I have vinyl, I have lots of CDs, and I have tapes as well. ***What do you prefer in terms of sound?*** I don’t mind. It’s nice to hear something clean but sometimes it can be *so* clean it’s almost unreal. I do like the old crackle of vinyl. I think that’s possibly more about nostalgia. I’ve got friends who are obsessed with nostalgia. I think you can live in the past too much – it’s a very cosy place. But it is great when you sit around with people of your own age. Nostalgia is an industry now. There are things that I can see now on YouTube that I thought I’d never see again. And I have my nostalgia DVDs as well. I’ve got such an overload of stuff now that I do trip up on things – maybe I am just a nostalgia freak. I still have all my old tape machines. ***Yes, you have a very eclectic mix of technology...*** I have everything; a tape-to-tape; I don’t have a proper CD player but I can play them through the computer; I’ve got a digital radio downstairs... ***Is that a video recorder as well?*** Yes it is. I bought that off the internet because I needed to transfer a lot of my old tapes onto DVD. ***Do you ever stream anything?*** Occasionally. If I’m doing some Photoshopping I might stick something on Spotify and put up with the terrible adverts – I’m too mean to pay! Last night, I looked up Dudley Moore on Spotify and there’s some wonderful stuff on there. I found myself completely immersed. There was one

Top left: Some of the gifts Lisa has received from fans.

Top right: Lisa as Karra the Cheetah Person in *Survival* (1989).

Above inset: Lisa has a collection of vinyl records.

Left: Lisa examines her death mask – a souvenir from *Survival*.

song that was *so* moving called *Horizon* and I thought, "I haven't heard this before, I have to listen again." I very rarely listen to things on loop. You know, going back to talking of inspirations, it's the people who multitask brilliantly. I have three jobs – I act, I'm a photographer and I direct – and people go, "Well which one do you do?" Well, I do all of them! I like multitaskers: people like Dudley Moore who could be brilliant musicians *and* brilliant actors.

What was the most memorable thing written about you in a school report?

[Laughs] "Always contributed well to discussions but must concentrate more in class." I was too chatty but I was quite a good girl. I moved around a lot when I was a kid so I went to six different schools; some were state, some were private, so I've done the lot really.

Did you have a teddy bear?

I still do. He's called Barlow and he's sitting upstairs. I didn't like dolls and I'm not a cuddly toy person. But he was at the bottom of a bag a while ago and I thought, "I'm going to bring you out." I'll bring him down. [Lisa pops upstairs then returns with Barlow.] I haven't quite gone to the extent of Terry Molloy [who played Davros in the 1980s], who takes his teddy bear everywhere and writes stories about him – he's called Monty. But here you are: this is Barlow. He's got a really friendly face but he's lost his squeak, bless him. He was given to me by my godmother – Barlow's her surname. Everybody's got to have a good teddy bear.

Who sent you your first Valentine's card?

I never really got Valentine's cards. I was always one of the lads, you see. I did get one when I was in youth theatre – I think it was from a guy called Chris. He was very pretty actually. But when you're at all-girls' schools you don't really meet many blokes.

Who is the cheesiest personality you've ever worked with?

I don't want him to take this the wrong way... As Benny I've worked with H from Steps [in 2012 audio *Bad Habits*]. He is definitely the cheesiest person [laughs]. We've had some great quest stars in *Benny*. You've got have a bit of showbiz sometimes.

What's the best meal you've ever had?

The first time I ever tasted crispy duck and pancakes. It was 1986, I was filming *Casualty* in Bristol and I was invited to go with a few of the actors to this Chinese restaurant in Bath that had been recommended. I'd never had crispy duck before. I thought I'd died and gone to heaven. It was a taste sensation. That combination of everything, with hoisin sauce – wow! They've closed my local Chinese takeaway round the corner. I'm very upset.

What's the nicest thing a fan has said to you?

Years ago, one night I was walking down Westbourne Grove and my knee went – I get a dodgy knee – and I said "oww" and this man stopped. It was in the dark, and he went, "You're Lisa Bowerman aren't you? You're Bernice Summerfield! I recognised your voice." That was extraordinary. I often just think that I'm a funny little obscure corner of science fiction – there are always people going, "Oh well you don't count," and there's always somebody who will make you feel rubbish, you know what fans are like. But there's also always something nice that surprises me. I mean Big Finish and Benny has fans all over the world: from South Korea to Brazil to Russia to France, and obviously America and Canada. The spread and reach of audio is jaw dropping. And I am absolutely in awe of people who are abroad and listen to audio drama in their second or third language. **DWM**

Top left: Musician, comedian and actor Dudley Moore.

Top right: Lisa's teddy bear. "This is your starring moment Barlow."

Above inset: H from Steps provided "a bit of showbiz".

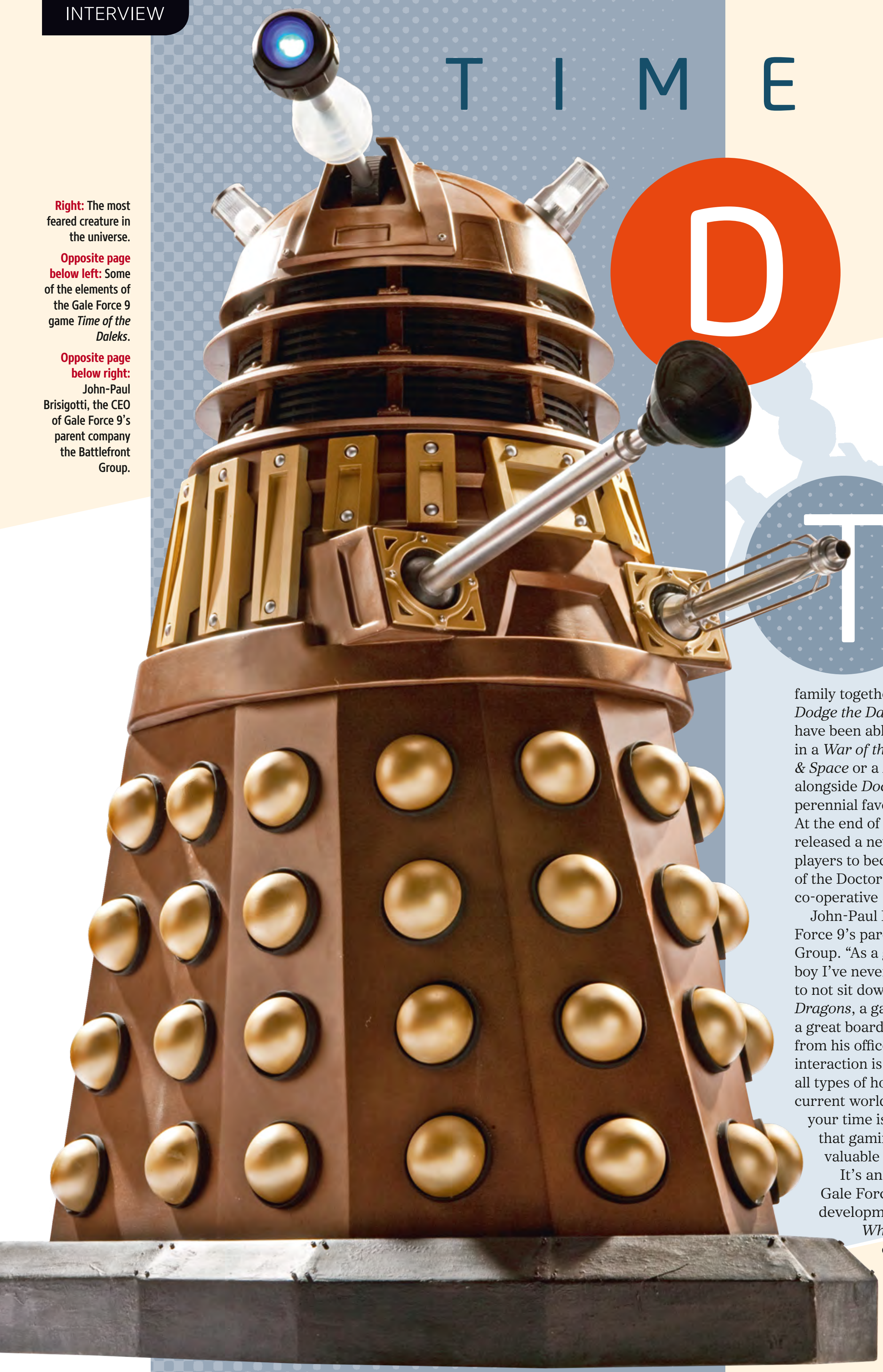
Right: Lisa picks another question.

Lisa Bowerman photos © Emily Cook.

Bernice Summerfield: Treasury*, a collection of short stories narrated by Lisa and Andrew Cartmel, is out now. Volumes One and Two of *Bernice Summerfield: The Story So Far* will be available in September – see page 76 for details. All titles are available from *bigfinish.com

TIME OF

DA



Right: The most feared creature in the universe.

Opposite page below left: Some of the elements of the Gale Force 9 game *Time of the Daleks*.

Opposite page below right: John-Paul Brisigotti, the CEO of Gale Force 9's parent company the Battlefront Group.

There has been a long tradition of board games devoted to the worlds of *Doctor Who*, going right back to the early days of the series. It all began in 1965, when you could get the family together for an exciting game of *Dodge the Daleks*. Over the years, fans have been able to roll dice and engage in a *War of the Daleks*, a *Game of Time & Space* or a *Battle for the Universe*, alongside *Doctor Who* versions of perennial favourites *Risk* and *Monopoly*. At the end of last year, Gale Force 9 released a new board game that enables players to become various incarnations of the Doctor in the immersive and co-operative *Time of the Daleks*.

John-Paul Brisigotti is the CEO of Gale Force 9's parent company the Battlefront Group. "As a gamer since I was a young boy I've never known what it is like to not sit down and play *Dungeons & Dragons*, a game of *Warhammer* or a great board game," he tells **DWM** from his office in Washington DC. "That interaction is at the core of what makes all types of hobby gaming work. In the current world where more and more of your time is spent in front of a screen, that gaming experience is more valuable than ever before."

It's an ethos that the team at Gale Force 9 has brought to the development of its first *Doctor Who* game, as John-Paul explains: "Gale Force 9 has been around as a business for over

THE LEKS

Gale Force 9 released *Time of the Daleks* in late 2017. Since then the board game has grown in popularity, with a number of expansion packs on the horizon. "We're in the renaissance of gaming," says company head John-Paul Brisigotti...

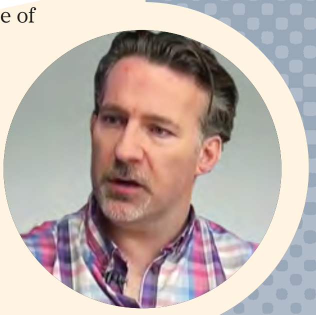
Interview by **MARK WRIGHT**

14 years. It started specialising in gaming accessories that grew into licensed items with tokens and gaming mats for various games. Gale Force 9 worked with Battlefront on accessories for our *Flames of War* game, which led to the business being purchased by Battlefront almost nine years ago now. Since then we have expanded, and six years ago ventured into board games with our first game, Spartacus." Since then, Gale Force 9 has added to an impressive list of licensed properties from some of the most famous TV series in the world. "We have held licences for *Spartacus*, *Firefly*, *Sons of Anarchy*, *Homeland*, *WWE*, *Family Guy*, *Star Trek*, *Aliens* and now *Doctor Who*.

"We don't get a licence and then make a game – we come up with great game ideas and then go and get the licence."

DALEK INCURSION FORCE
DILEMMA
GALLIFREY PAST
LINKED: Susan (ALIEN)
REWARD: Gain two Sonic Charge tokens. All Doctors moves their TARDIS forward two spaces.
GALLIFREY PRESENT
DICE POOL
EQUIPMENT
EQUIPMENT
EQUIPMENT
SONIC SCREWDRIVER
At the Start of your Resource Step Gain 2 Sonic Tokens.
Spend 2 Sonic tokens: Re-roll one die.
Spend 3 Sonic tokens: Change one die to show the symbol of your choice.

"The Daleks are trying to wipe you out from time and you, as a Doctor, have to try to prevent that from happening," says John-Paul when we ask for a brief elevator pitch for *Time of the Daleks*. "In a semi-co-operative game, you play as a different Doctor travelling through time [to different locations] to solve dilemmas and get to Gallifrey before the Daleks do. Failure brings the Daleks closer to erasing you from time and success has the Doctors win – but only one of you can get to Gallifrey first. The core game comes with the First, Fourth, Eleventh and Twelfth Doctors, with content drawn from their stories. Future expansions in 2018 will allow you to add more players with other Doctors being added to the mix."



So far, so timey-wimey. One of the game's most impressive achievements is the way it riffs on the episodic nature of the series, with dice rolls relating to wits and resourcefulness to overcome monsters and villains. "The long-term appeal of *Doctor Who*, like *Star Trek* and *Dungeons & Dragons* has become 'our thing'," continues John-Paul. "Although we did a great job mining *Firefly* for all we could, it's those properties that have literally no end to what you can do, like *Doctor* →

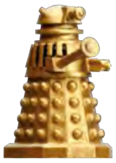
EARTH FUTURE
DILEMMA
EARTH PRESENT
EARTH PAST
SKARO
GALLIFREY
DILEMMA
DILEMMA

Above: *Time of the Daleks* offers a number of options for game play.

Right inset: Nerva Beacon, as it appeared in Part One of *The Ark in Space* (1975).

Far right: The core game features several Doctors including the Twelfth (Peter Capaldi), seen here in *Time Heist* (2014).

Below: The outer box for the game and three of the cards contained within.



"This is a game celebrating 50 years of *Doctor Who*, not just a moment."

→ *Who* and *Star Trek*, which are the ones we can do more with. There is no limit to what a 'game' can be today, so that side of things is easy. The hard part is making sure we, as fans, deliver a game that fans get and like."

We take it that there are a few *Doctor Who* fans on the team at Gale Force 9? "In the three studios we have around the world – in the United Kingdom, USA and New Zealand – we have fans of almost every major brand you could think of. We're a business of gamers run by gamers, so *Doctor Who* had so many ideas thrown around at the start. The hardest part was picking the best idea to do first. Ideas start as a spark, but games are rarely done alone, so once the top ideas get bounced around they start to take more shape until we have a good idea of the type of game and experience we want.

"We don't get a licence and then make a game – we come up with great game ideas and then go and get the licence," he continues. "You must have a great core idea to share your vision to give confidence to the licence holders. That passion and spark is how you blend the two together to make great games."

As board games have become more sophisticated in the digital world, where does the development for that great core idea start? "At the very start, the process resembles a fighting pit with any and all ideas being thrown into it to see what the others think. We have centuries of gaming opinion, so asking people what they think is a great place to start. We don't start with a person being assigned, but ask any and all staff, creative and otherwise, to suggest anything they would like. This quickly gets pared down to some good solid concepts that specific teams are then sent off to expand. In the case of *Doctor Who*, we had two great front runners, both very different from each other. We picked one to take to the next stage and the other will be our second game at a later date.

"Once that initial idea is given form, we discuss it again, but this time we're all trying to 'see' the game before us. If we can, then we have a solid idea and at that point I know I have a licence to get."

Were there any overriding considerations that influenced the development of *Time of the Daleks*? "We agreed right at the start that there were only two things it had to be: everybody gets to play a Doctor, and ultimately every Doctor had to be in it," says John-Paul. "This is a game celebrating more than 50 years of *Doctor Who*, not just a moment in time, so the first game was also going to be a complex one by the time we were all done. I still think the core box is a great starter offering for new players and experienced board gamers alike."

At the start of a game of *Time of the Daleks*, once the components and cards are set up, each player chooses a Doctor to play as – either First, Fourth, Eleventh or Twelfth – and adds associated companions, abilities and gadgets to their Doctor's character card. As in the series, companions such as Susan Foreman or Clara Oswald become crucial to success in overcoming obstacles, the sonic screwdriver or a jelly baby often turning things in the Doctor's favour. John-Paul says this was something the team wanted to include from the beginning. "Once we knew we wanted each Doctor in the game, we effectively broke out the components for each of them so planets, dilemmas, companions and timey-wimey cards all ended up being specific to each Doctor, so you could add or subtract any mix you wanted and still have a great game."

BBC
DOCTOR WHO
TIME OF TH
DALEKS
BOARDGAME
FISH FINGERS & CUSTARD
EVENT, ANY ADVENT
ANY
FIRST DOCTOR
+4
+1
LINKED SUSAN (ALIEN)
MARTHA JONES
UNIT
+1
ALL
While with the Tenth Doctor

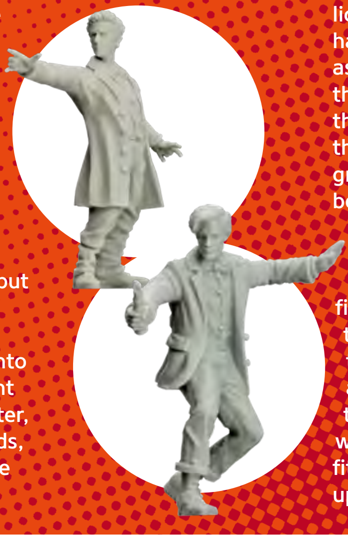
ELEVENTH DO
+4
+1

DESIGNS IN MINIATURE

Each core set of *Time of the Daleks* is packaged with figures representing the included Doctors, Daleks, Davros and even K9. The devil is in the detail, as John-Paul Brisigotti explains.

"The models are all made digitally by one of our in-house designers, Charles Woods. When you're working with real people who have to approve your model, it's not the same as making an Orc or an historical soldier, so Charles' ability to get the likeness that good at 30mm scale – so Peter Capaldi would let us make it – was crucial. Models for board games have become so good, the line between those and the tabletop miniatures that used to be the gold standard is hard to tell today. Delivering above expectations is important for every part of a game, but particularly the models."

It's the same consideration that went into the design of each element of the game, from character, location and dilemma cards, to the central Web of Time tracker. "Design with a licensed property must go hand in hand with gameplay as you need acceptance of the style, in this case from the BBC, as you're going through. Coming up with great ideas then needs to be shown and shared so the process ends up being an ongoing journey. Some big choices, like there being no fixed board and the central tracker, had to be made at the start, but others evolved as the mechanics started to take shape. Sometimes you wonder if there's too much to fit in the box, but it all ends up fitting at the end!"



Left inset: Figures of the Twelfth and Eleventh Doctors are included with the game.

Bottom left: A game in progress.

Below: Andrew Haught, the writer of *Time of the Daleks*.

Bottom right: The game's designer, Casey Davies.

For John-Paul, this embracing of the series' rich fictional history was one of the highlights of the development process. "It happens more organically than you would imagine," he explains. "Once you start diving into the content, the more fan-based details start being added and then the test becomes how other people react. That's how you know you got it right. When I'm at a show, running people and fans through new games, it's very satisfying to watch them click to a hidden depth when they know the source material. You get not only a positive response, but an emotional kick from them saying, 'You really do know your material'. That's very rewarding."

Like many *Doctor Who* games, there's a sense of fan wish-fulfilment in the blending of eras from across the show's 55-year history; there's something undeniably pleasing in having the First Doctor travel to Nerva Beacon, or the Twelfth enjoy an adventure with Sarah Jane Smith. "I think that was one of the first things we all agreed would be the core of the game," says John-Paul, laughing. "We wanted people to be able to play with any Doctor they liked, but still have companions and equipment from other eras. Trying to get your 'set' is a lot of fun, so finding the hat, scarf and jelly baby cards for Tom Baker – my childhood Doctor – is part of the charm for some, and others like putting the sunglasses and celery with the First Doctor, simply because..."

As board games have become more complex and involved, it might seem daunting for a new player to get started. "With the aid of modern technology, no game is hard to learn anymore," says John-Paul. "My two teenagers are prime examples of this; they want to play but won't go old school and read all the rules, they want to just dive in. Now with so many great video reviewers the best way to learn is to open YouTube on your tablet and watch and play along for your first time through. I should add that this is a good option at home, but going to your local store or game cafe and seeing if someone will teach you is another great way to get past that initial fear."

DICE POOL
EQUIPMENT
EQUIPMENT
EQUIPMENT
SONIC SCREWDRIVER
COMPANION
COMPANION
DOCTOR
+1
AMY POND
+1
RORY WILLIAMS
TIMEY-WIMEY STUFF
TIMEY-WIMEY STUFF
PEOPLE ASSUME THAT TIME IS A STRICT PROGRESSION OF CAUSE TO EFFECT

With *Time of the Daleks* launching Gale Force 9's foray into the worlds of *Doctor Who*, what does the future hold? "There are four pairs of Doctors coming every couple of months: Fifth and Tenth, Seventh and Ninth, Second and Sixth, Third and Eighth, then a Christmas special pack with cards and models for 2018. 2019 will see the War Doctor and eight companions and maybe some new bad guys to mix things up a little."

For now, John-Paul is thrilled with the initial reaction to *Time of the Daleks* and the future of the board game. "New partnerships always have some risk at the start but once you get your product out and it's well received, you want to keep going forever. We have a busy 2018 planned and more in 2019 including a second game, but it will all come down to just how well we do with the fans and if they want to see more Gale Force 9 *Doctor Who* product. We're in the renaissance of gaming where the offerings are greater and better than ever and the base of players has grown exponentially as geek culture has become more mainstream. A decade ago if you'd said that dragons and zombies would be primetime TV nobody would have known quite what was coming, but games that allow you to hang out with people and interact in person have never been bigger." **DWM**

ICE MAGIC

Alan Bennion, who passed away in July, was one of the great unsung villains of 1960s and 70s *Doctor Who*.

Feature by **PAUL KIRKLEY**

With three major roles in five years, Alan Bennion, who has died at the age of 88, ought to be one of early *Doctor Who*'s most familiar faces. Except, of course, viewers never actually got to see his face, hidden as it was beneath the layers of latex and fibreglass that transformed him into a trio of memorable Ice Warriors.

Make no mistake, these Martian hostiles were no mere 'monsters': as Slaar in *The Seeds of Death* (1969), Izlyr in *The Curse of Peladon* (1972) and Azaxyr in its 1974 sequel *The Monster of Peladon*, Alan explored multiple facets of this proud warrior race, from ruthless field general to noble statesman and scheming double agent.

As Terrance Dicks, who wrote much of *The Seeds of Death*, has noted, introducing an aristocratic class of Martian – the so-called 'Ice Lords' – was "a way to get more character into your senior Ice Warrior". As a result, Slaar is "actually a rather suave, George Sanders-type villain".

Whether this hissing, rasping reptile qualifies as 'suave' is debatable, but with a whopping 132 lines of dialogue (that's only a shade less than Michael Wisher's Davros in *Genesis of the Daleks*), Alan Bennion is certainly a huge presence throughout the six-part story.

Director Michael Ferguson admits it was Alan's height (he was more than six feet tall) that initially put him in the frame for the role. "But he had a lot more acting to do than the other Ice Warriors," Michael tells **Doctor Who Magazine**, "and for somebody who your immediate impression of was his height and his demeanour, Alan was actually rather versatile."

A few years earlier, Alan and Michael had worked extensively together in a touring company run by theatre-in-education pioneer Brian Way. "Alan was very well liked, very amiable, warm-hearted – and a good actor," says Michael. "Very much a good member of the team. I liked him enormously."

Opposite page: Alan Bennion's first *Doctor Who* role, as Slaar in *The Seeds of Death* (1969).

Far left: An early promotional photo of Alan.

Left: Alan returned to *Doctor Who* as Izlyr in *The Curse of Peladon* (1972).

Left inset: Martin Cort as the ill-fated Locke in Episode One of *The Seeds of Death*.

Below right: Alan in the make-up chair for *The Seeds of Death* in February 1969.
Photo © Mirrorpix/Alamy.

Below left: The result of the make-up, with Alan in his full costume as Slaar.

Born into a working-class family in Northwich, Cheshire, on 18 July 1930, Alan started his working life with the Board of Trade in London, until an actor he was sharing a flat with suggested he should give it a go himself. He'd already had some experience of treading the boards while doing his National Service at RAF Hornchurch in Essex, where he performed regularly with fellow serviceman Ronnie Corbett.

"They were constantly doing shows," Alan's friend, Alex Moore, tells **DWM**. "Even then, Ronnie was doing the height jokes, so Alan being over six foot really helped!"

Having launched his acting career at the relatively late age of 30, Alan's early work took in a season at Sheffield Repertory Theatre, where his colleagues included future *Seeds of Death* co-star Martin Cort – and Caroline John, later to become the Third Doctor's companion Liz Shaw.

"We shared a dressing room during the run of *Hobson's Choice*, Alan playing the main part of Mr Hobson," recalls Martin, who as T-Mat technician Locke tried to sabotage the Ice Warriors' Earth invasion plans. "I was delighted to run into him again in *Doctor Who* – even though his character wiped out our team at Moonbase!"

> **"I was delighted to run into him again – even though his character wiped out our team at Moonbase."** MARTIN CORT

In 1972 Alan donned the bullet helmet of another Ice Lord, Izlyr, in *The Curse of Peladon*. By now, Patrick Troughton's scruffy cosmic hobo had given way to Jon Pertwee's dashing dandy, and the show was in colour. There were other changes, too – this time around, the Ice Warriors were the good guys, helping the Doctor to defeat a plot by the treacherous High Priest of Peladon.

Two years later, Alan took his *Doctor Who* bow as *The Monster of Peladon*'s Azaxyr, the leader of a breakaway Ice Warrior faction hell bent on returning his race to the glory days of military conquest. One lasting legacy of the serial for Alan was an enduring friendship with Nina Thomas, who played Queen Thalira; a Christmas card from Nina was among those on display in the care →

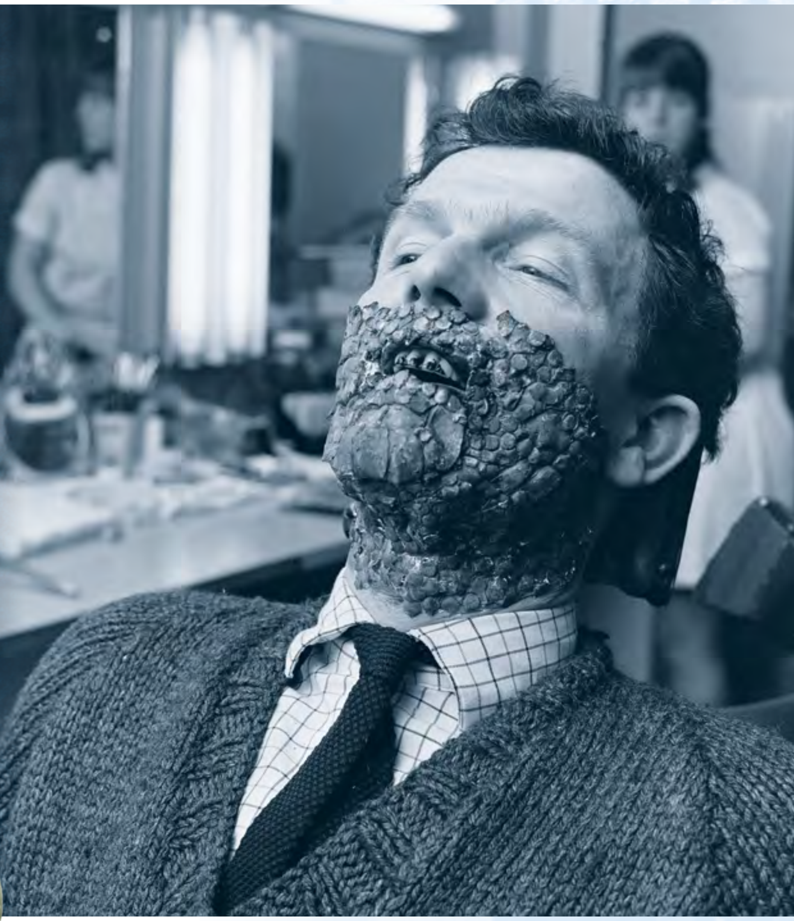
ICE CAPS

When Alan Bennion was approached to play Slaar in *The Seeds of Death*, he was warned the job might be "rather painful".

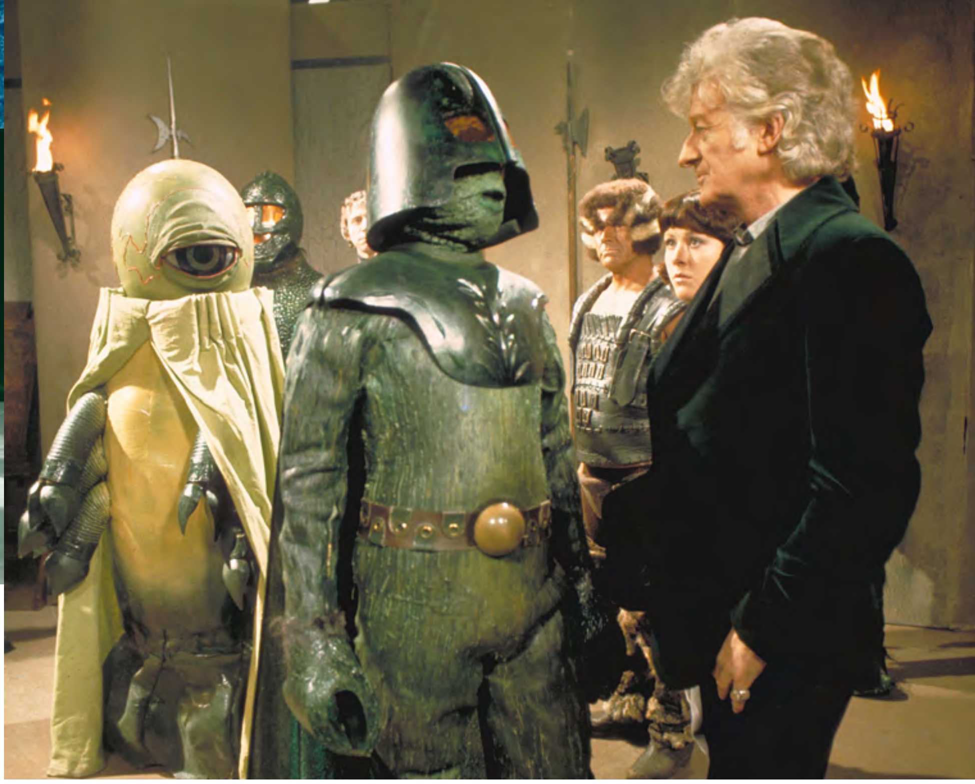
"I suppose I had some misgivings because I knew it wasn't going to be very comfortable," Alan admitted in the 2002 DVD documentary *Sssowing the Ssseedsss*. "But on the other hand, I hadn't done very much television, and I thought it would be good experience in front of the cameras."

The bulky fibreglass costume proved a struggle throughout the recording. As well as the discomfort, Alan was left with extremely limited vision and hearing. "On one occasion, I had to start the scene and I couldn't see or hear the floor manager," he recalled. "So we worked out the only way for her to cue me in was to give me what looked like a rather vicious karate chop on the back of my leg!"

With prosthetics covering the exposed section of chin beneath the helmet, Alan had resigned himself to the fact the only part of him visible on screen would be his teeth – but at least they'd look good, as he'd just spent "quite a lot of money" having them capped. "And then Michael Ferguson came in to review the make-up, and said, 'I think we'd better have the teeth blacked out as well.' I thought, there's the last of me gone!"



Alan Bennion



Above left: Alan as Azaxyr in *The Monster of Peladon* (1974). The 'Ice Lord' talks to his subordinate, Sskel (Sonny Caldinez), while Sarah Jane Smith (Elisabeth Sladen) listens in the background.

Above right: Azaxyr lays down the law to the Doctor (Jon Pertwee) while Alpha Centauri (Stuart Fell), Eckersley (Donald Gee), Gebek (Rex Robinson) and Sarah look on.

Right inset: Nina Thomas as Queen Thalira in *The Monster of Peladon*. Nina and Alan became life-long friends.

Below left: A biography of Alan in the theatre programme for *The Day After the Fair*, which was performed at Westcliff-on-Sea in 1975.

Below centre: A page from the theatre programme for the Theatre Royal Haymarket's 1991 production of *Beckett*

Bottom left: Alan as Crampin in the *Z Cars* story *Relative Values* (1972).

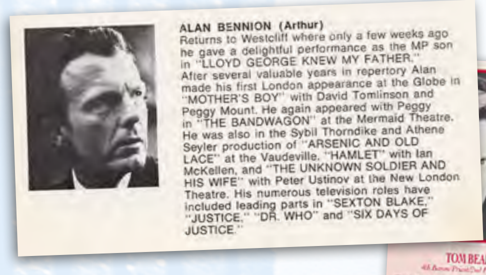
Below right: Alan proudly holding his Azaxyr figurine in December 2017.

→ home where he died. A less welcome reminder of his Martian chronicles was a niggling knee injury, which he always put down to falling awkwardly in his costume.

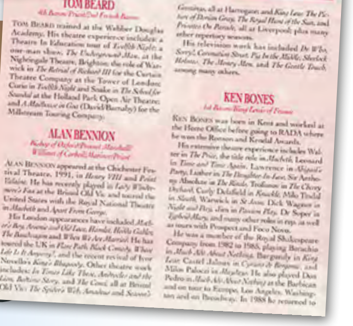
While Peladon would be the scene of his final showdown with the Doctor, Alan remained a regular fixture on British television. In total, he racked up more than 50 screen credits, appearing in everything from *Sexton Blake* and *Paul Temple* to *The Gentle Touch* and *Z Cars*, in which he played three separate roles. "His screen work was considerable," says Michael Ferguson. "It was very impressive."

But his first love was always the theatre: he counted a 1989 Bristol Old Vic production of *Lady Windermere's Fan* (featuring a young Anthony Head) among his personal career highlights, and a couple of years later he appeared alongside Derek Jacobi and Robert Lindsay in *Becket* at the Theatre Royal Haymarket.

"He always said he didn't have much of a career – that he wasn't leading man material, and he didn't aim to be," says Alex Moore. "But when he wasn't on television, he always seemed to be busy in the theatre. The times when he wasn't in work were few and far between, I believe."



ALAN BENNION (Arthur)
Returns to Westcliff where only a few weeks ago he gave a delightful performance as the MP son in "LLOYD GEORGE KNEW MY FATHER." After several valuable years in repertory Alan made his first London appearance at the Globe in "MOTHER'S BOY" with David Tomlinson and Peggy Mount. He again appeared with Peggy in "THE BANDWAGON" at the Mermaid Theatre. He was also in the Sybil Thorndike and Athene Seyler production of "ARSENIC AND OLD LACE" at the Vaudeville, "HAMLET" with Ian McKellen, and "THE UNKNOWN SOLDIER AND HIS WIFE" with Peter Ustinov at the New London Theatre. His numerous television roles have included leading parts in "SEXTON BLAKE," "JUSTICE," "DR. WHO" and "SIX DAYS OF JUSTICE."



TOM BEARD

ALAN BENNION

KEN BONES

"He couldn't get over the fact that the Ice Warriors were still in the series, and that there was a figurine." ALEX MOORE

Alan, who had lived in Brighton since the early 1980s, retired in 1997, partly as a result of his deteriorating hearing. (His agent at the time was Dione Inman, who played Elena in 1984's *The Twin Dilemma*.) He rarely spoke publicly about his work on *Doctor Who* but, according to Alex, was "always very touched when people showed an interest. Any time he got a letter from Japan or somewhere, he'd be amazed. I think had his hearing been better, he'd probably have ventured out and done the signings or a DVD commentary."

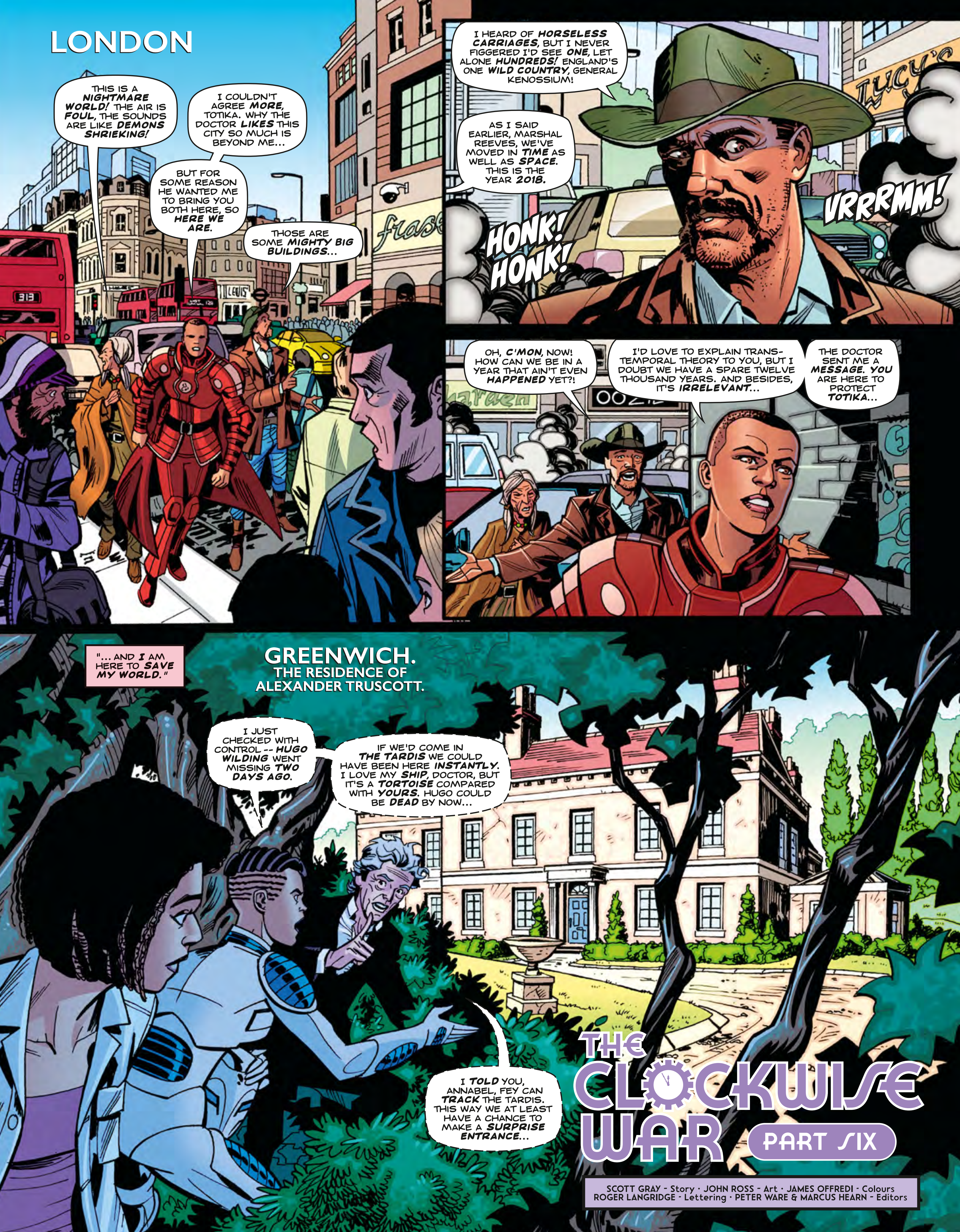
He was particularly thrilled when, last December, Alex presented him with a painted Azaxyr figurine. "He couldn't get over the fact the Ice Warriors were still in the series, and that there was a figurine. He'd tell his neighbours, 'I've got a statue!'"

Alan died from lung cancer on 23 July this year. "I saw him the day before he passed away, and you wouldn't have known there was anything wrong with him," says Alex. "We laughed and chatted and looked through some theatre programmes of plays he'd done.

"He had such a wonderfully dry sense of humour. Very intelligent, very loyal. Actors in my experience are either quite insecure, or quite in your face. Alan wasn't either of those. He was very unassuming, very gentle."

"*Doctor Who* was a wonderful show for imagining creatures that don't actually exist," says Michael Ferguson, "and I think Alan enjoyed being a part of that, of creating that fiction. It's extraordinary, isn't it, that we're still talking about it? The way it just goes on and on. It's remarkable."

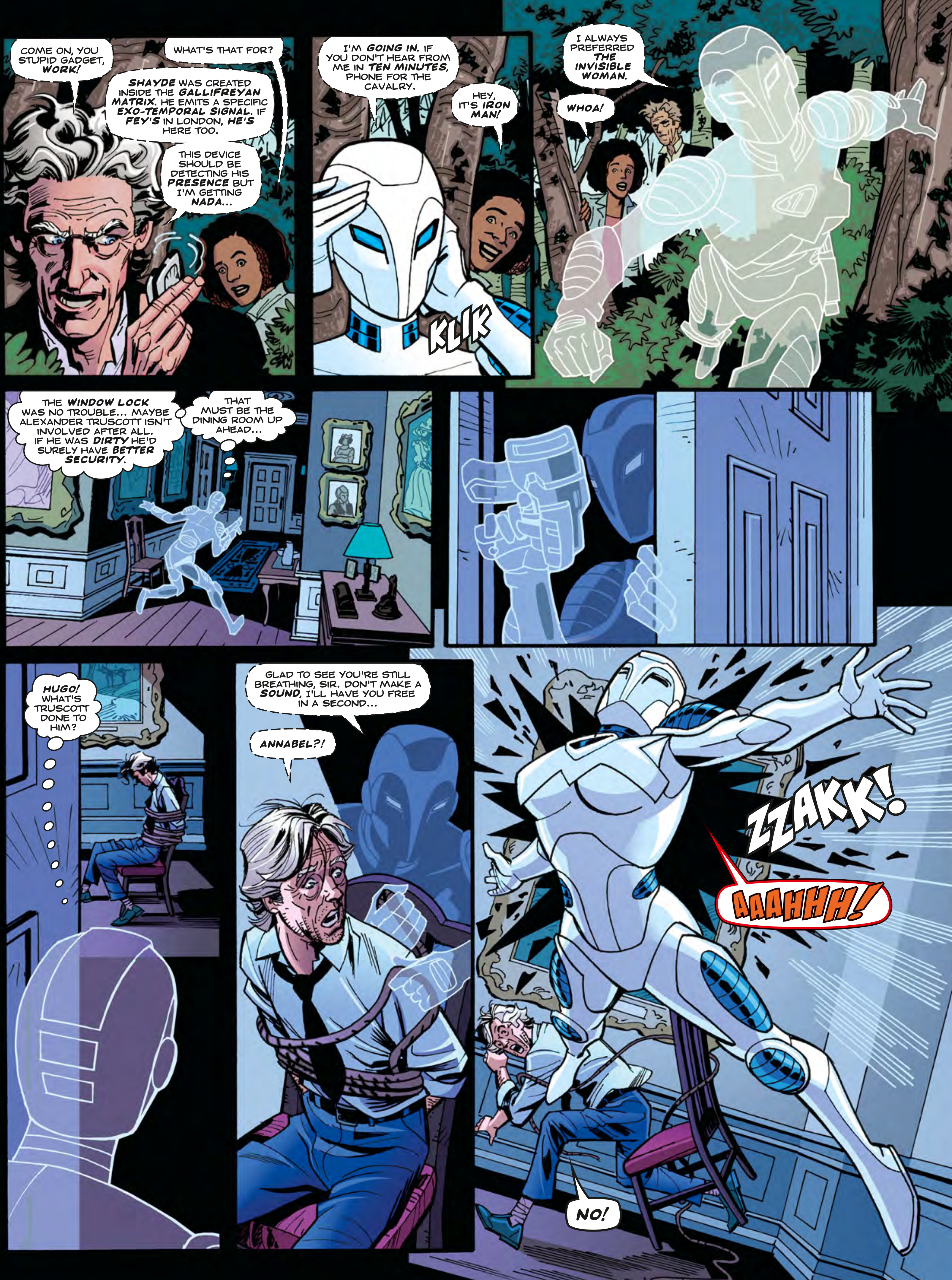
Martin Cort, who journeyed with Alan from Sheffield to the Moon and back, agrees. "It's a sad loss to acting," he says. "But Alan has become part of the *Doctor Who* legend." **DWM**

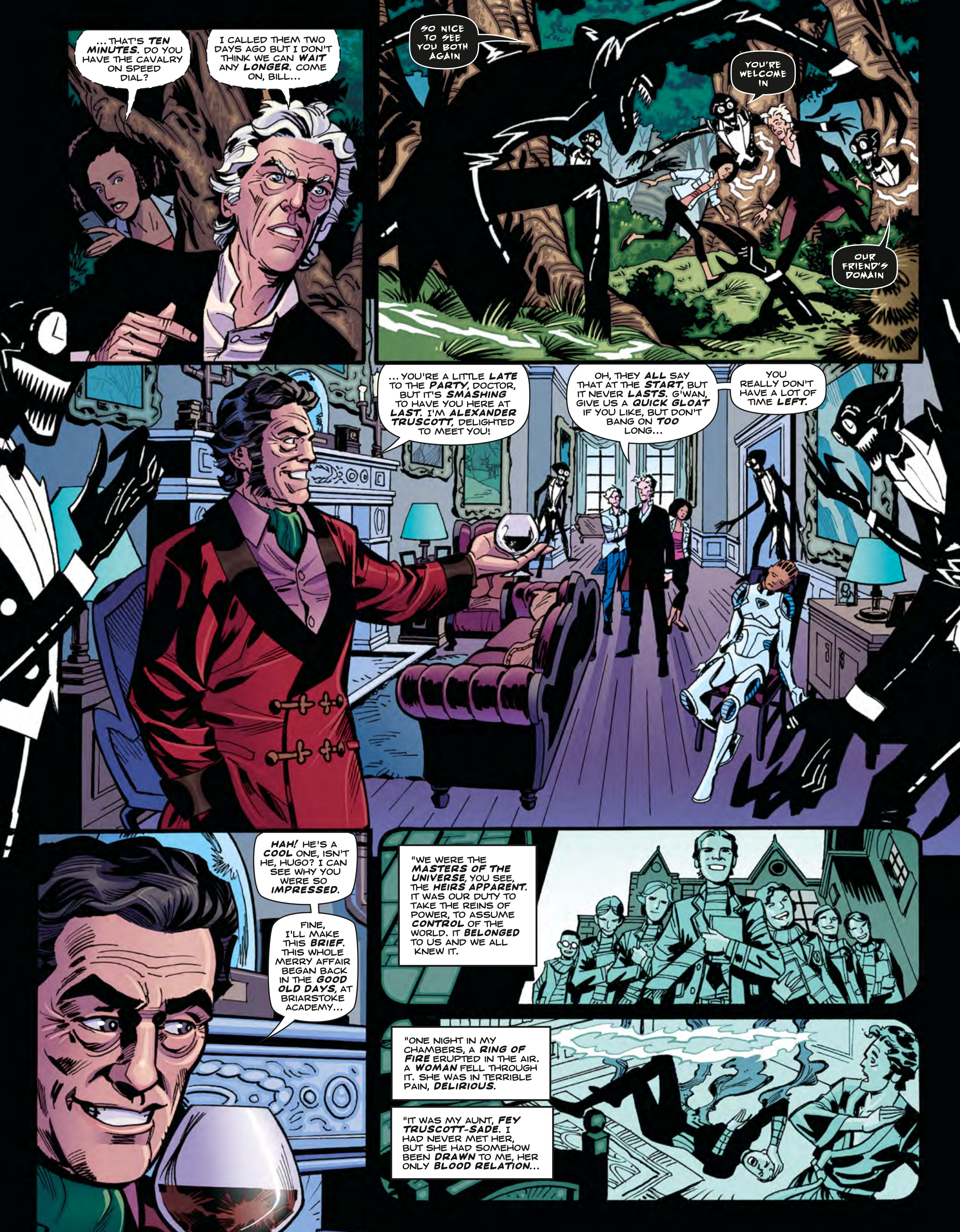

LONDON
THIS IS A NIGHTMARE WORLD! THE AIR IS FOUL, THE SOUNDS ARE LIKE DEMONS SHRIEKING!
I COULDN'T AGREE MORE, TOTIKA. WHY THE DOCTOR LIKES THIS CITY SO MUCH IS BEYOND ME...
BUT FOR SOME REASON HE WANTED ME TO BRING YOU BOTH HERE, SO HERE WE ARE.
THOSE ARE SOME MIGHTY BIG BUILDINGS...
I HEARD OF HORSELESS CARRIAGES, BUT I NEVER FIGGERED I'D SEE ONE, LET ALONE HUNDREDS! ENGLAND'S ONE WILD COUNTRY, GENERAL KENOSSIUM!
AS I SAID EARLIER, MARSHAL REEVES, WE'VE MOVED IN TIME AS WELL AS SPACE. THIS IS THE YEAR 2018.
HONK! HONK!
VRRRMM!
OH, C'MON, NOW! HOW CAN WE BE IN A YEAR THAT AIN'T EVEN HAPPENED YET?!
I'D LOVE TO EXPLAIN TRANS-TEMPORAL THEORY TO YOU, BUT I DOUBT WE HAVE A SPARE TWELVE THOUSAND YEARS. AND BESIDES, IT'S IRRELEVANT...
THE DOCTOR SENT ME A MESSAGE. YOU ARE HERE TO PROTECT TOTIKA...
"... AND I AM HERE TO SAVE MY WORLD."
GREENWICH. THE RESIDENCE OF ALEXANDER TRUSCOTT.
I JUST CHECKED WITH CONTROL -- HUGO WILDING WENT MISSING TWO DAYS AGO.
IF WE'D COME IN THE TARDIS WE COULD HAVE BEEN HERE INSTANTLY. I LOVE MY SHIP, DOCTOR, BUT IT'S A TORTOISE COMPARED WITH YOURS. HUGO COULD BE DEAD BY NOW...
I TOLD YOU, ANNABEL, FEY CAN TRACK THE TARDIS. THIS WAY WE AT LEAST HAVE A CHANCE TO MAKE A SURPRISE ENTRANCE...

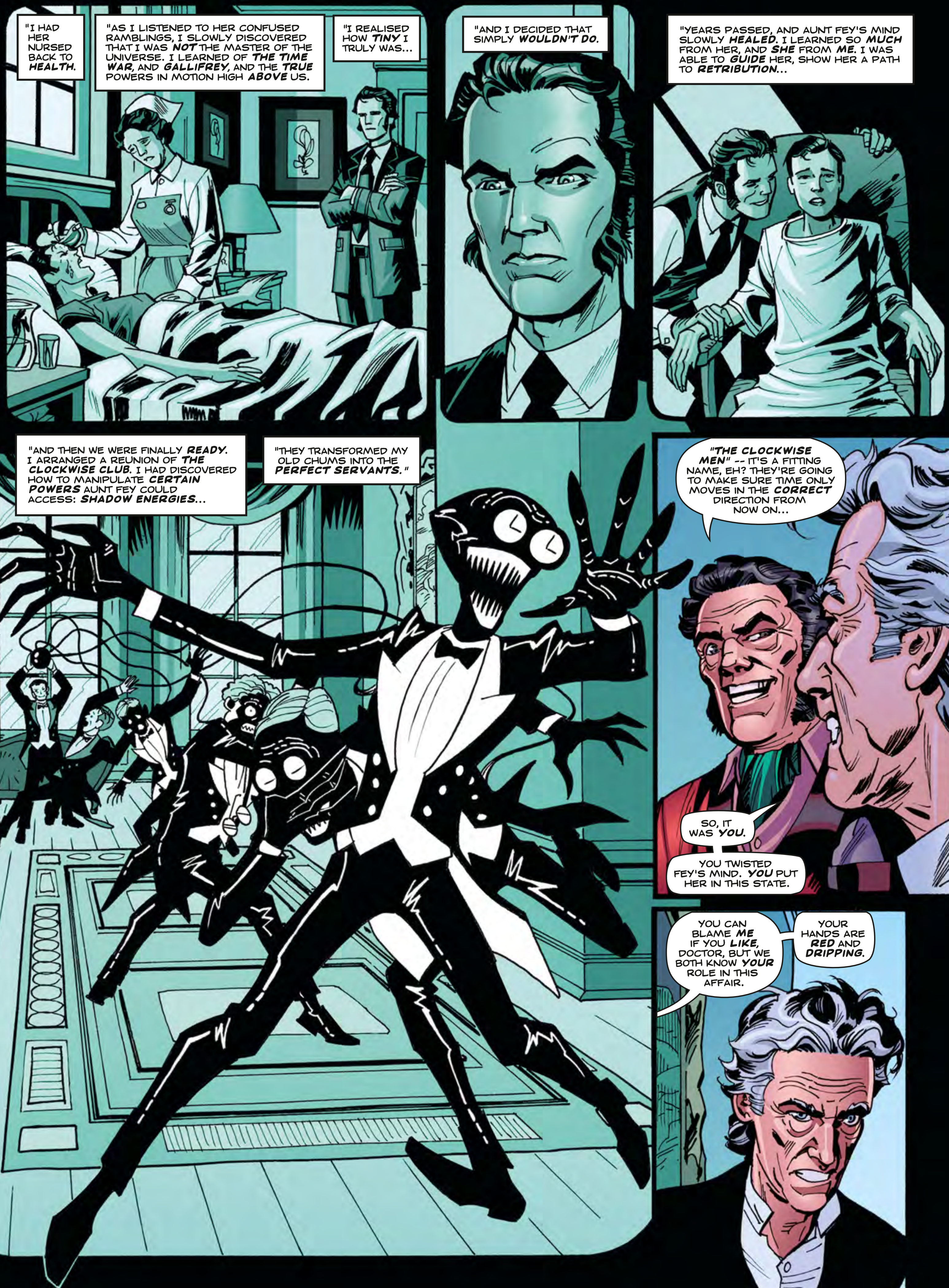
THE CLOCKWISE WAR

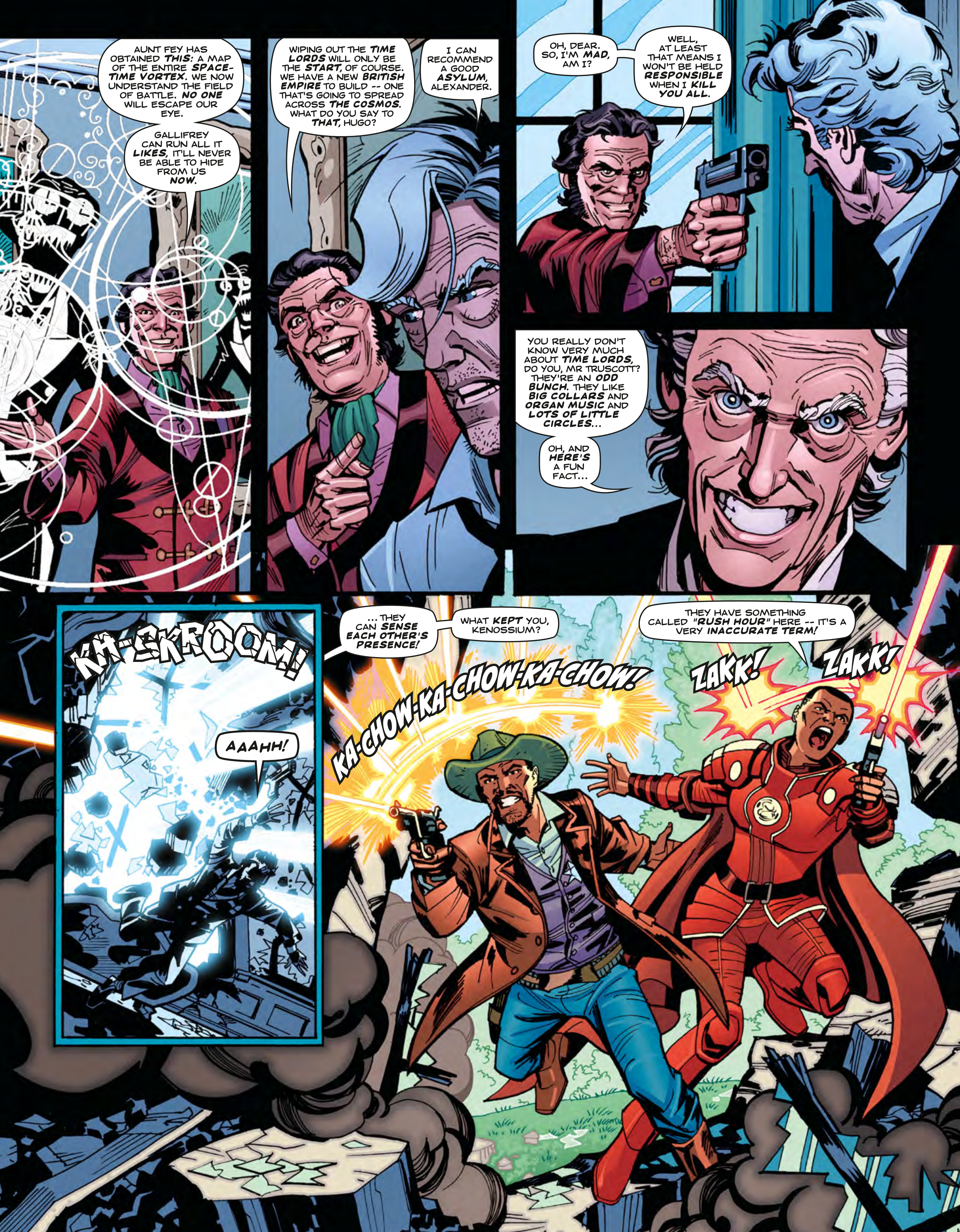
PART SIX

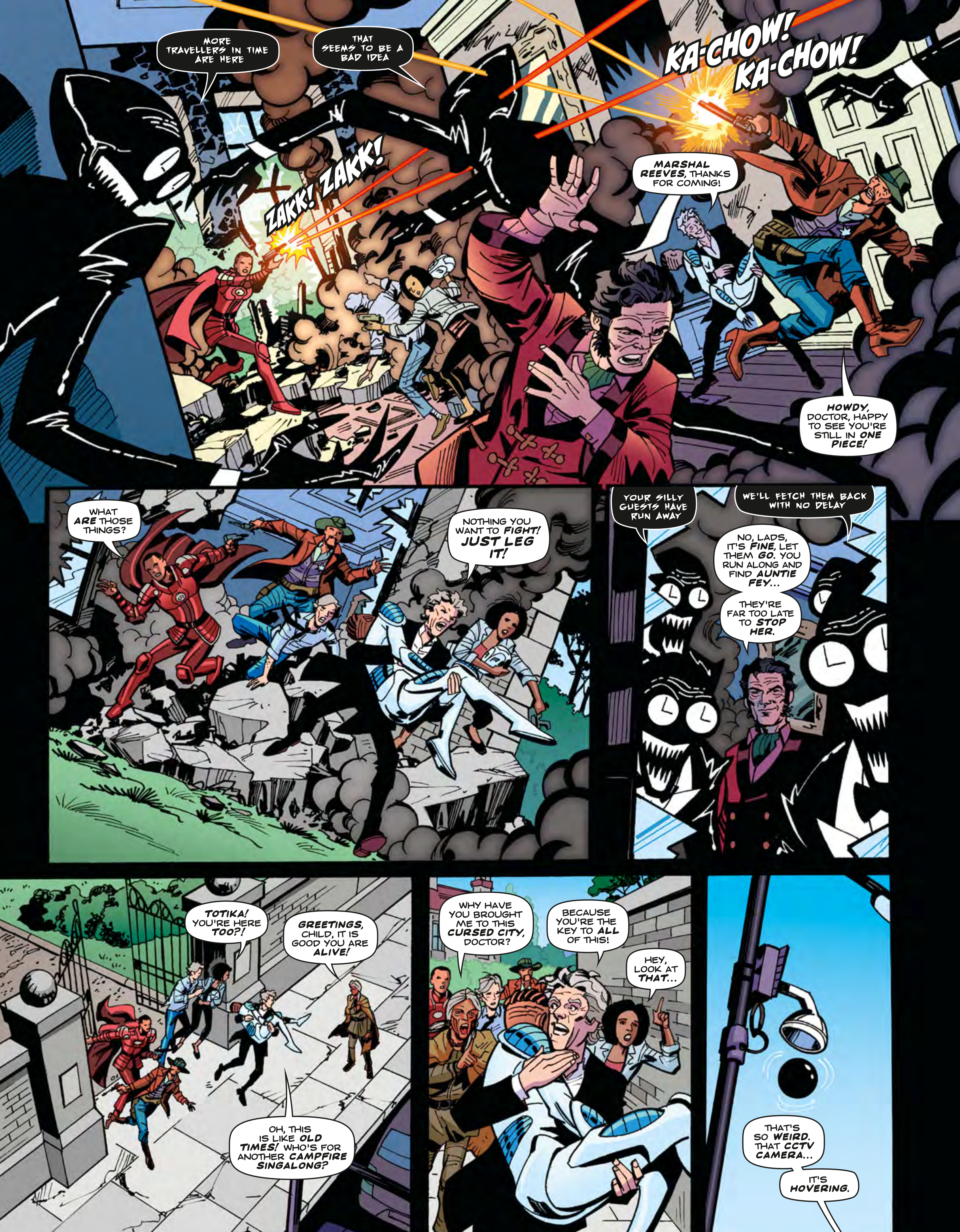
SCOTT GRAY - Story · JOHN ROSS - Art · JAMES OFFREDI - Colours
ROGER LANGRIDGE - Lettering · PETER WARE & MARCUS HEARN - Editors

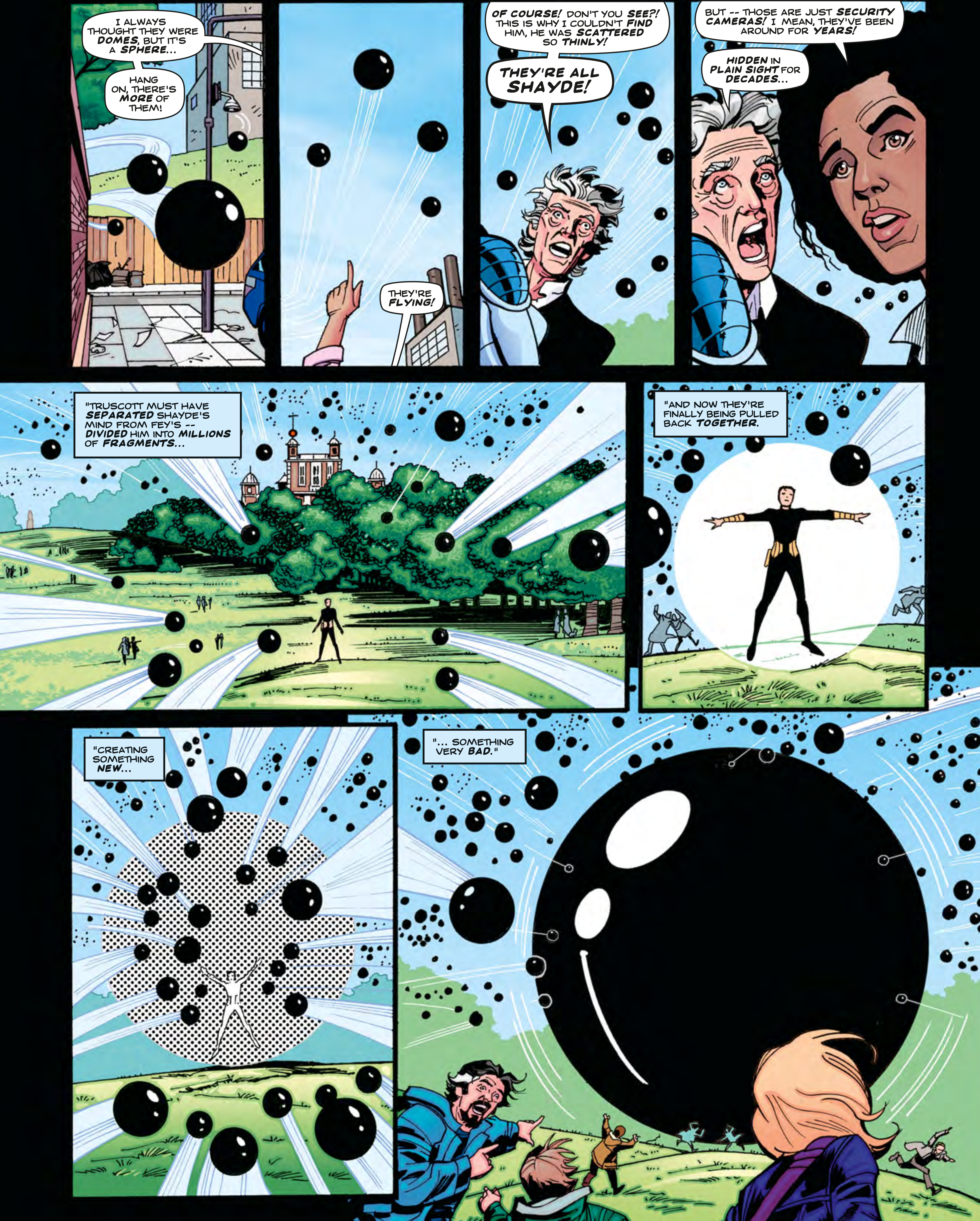

COME ON, YOU STUPID GADGET, WORK!
WHAT'S THAT FOR?
SHAYDE WAS CREATED INSIDE THE GALLIFREYAN MATRIX. HE EMITS A SPECIFIC EXO-TEMPORAL SIGNAL. IF FEY'S IN LONDON, HE'S HERE TOO.
THIS DEVICE SHOULD BE DETECTING HIS PRESENCE BUT I'M GETTING NADA...
I'M GOING IN. IF YOU DON'T HEAR FROM ME IN TEN MINUTES, PHONE FOR THE CAVALRY.
HEY, IT'S IRON MAN!
KLIK
I ALWAYS PREFERRED THE INVISIBLE WOMAN.
WHOA!
THE WINDOW LOCK WAS NO TROUBLE... MAYBE ALEXANDER TRUSCOTT ISN'T INVOLVED AFTER ALL. IF HE WAS DIRTY HE'D SURELY HAVE BETTER SECURITY.
THAT MUST BE THE DINING ROOM UP AHEAD...
HUGO! WHAT'S TRUSCOTT DONE TO HIM?
GLAD TO SEE YOU'RE STILL BREATHING, SIR. DON'T MAKE A SOUND, I'LL HAVE YOU FREE IN A SECOND...
ANNABEL?!
ZZAKK!
AAAHHH!
NO!

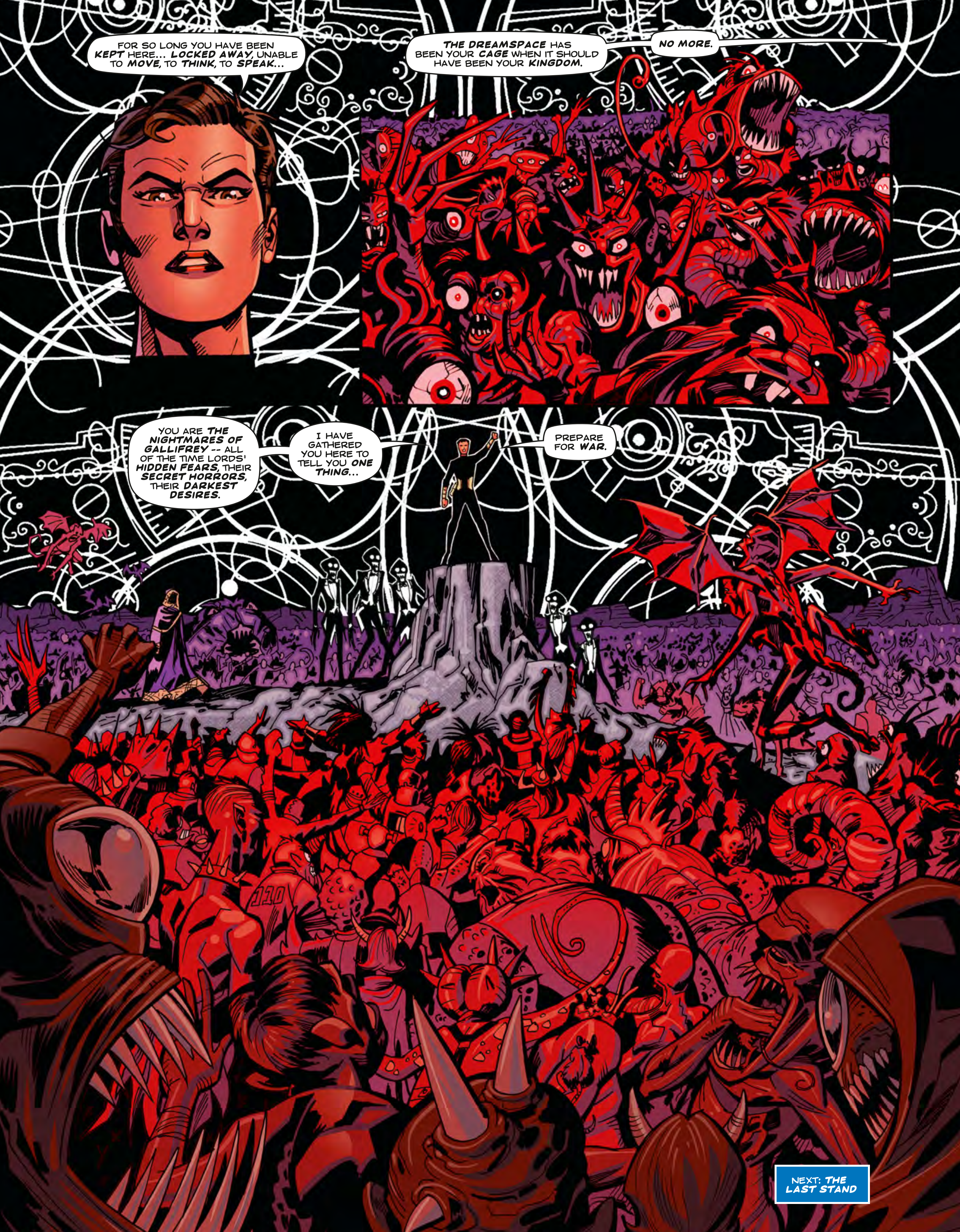

...THAT'S TEN MINUTES. DO YOU HAVE THE CAVALRY ON SPEED DIAL?
I CALLED THEM TWO DAYS AGO BUT I DON'T THINK WE CAN WAIT ANY LONGER. COME ON, BILL...
SO NICE TO SEE YOU BOTH AGAIN
YOU'RE WELCOME IN
OUR FRIEND'S DOMAIN
...YOU'RE A LITTLE LATE TO THE PARTY, DOCTOR, BUT IT'S SMASHING TO HAVE YOU HERE AT LAST. I'M ALEXANDER TRUSCOTT, DELIGHTED TO MEET YOU!
OH, THEY ALL SAY THAT AT THE START, BUT IT NEVER LASTS. G'WAN, GIVE US A QUICK GLOAT IF YOU LIKE, BUT DON'T BANG ON TOO LONG...
YOU REALLY DON'T HAVE A LOT OF TIME LEFT.
HAH! HE'S A COOL ONE, ISN'T HE, HUGO? I CAN SEE WHY YOU WERE SO IMPRESSED.
FINE, I'LL MAKE THIS BRIEF. THIS WHOLE MERRY AFFAIR BEGAN BACK IN THE GOOD OLD DAYS, AT BRIARSTOKE ACADEMY...
"WE WERE THE MASTERS OF THE UNIVERSE, YOU SEE, THE HEIRS APPARENT. IT WAS OUR DUTY TO TAKE THE REINS OF POWER, TO ASSUME CONTROL OF THE WORLD. IT BELONGED TO US AND WE ALL KNEW IT.
"ONE NIGHT IN MY CHAMBERS, A RING OF FIRE ERUPTED IN THE AIR. A WOMAN FELL THROUGH IT. SHE WAS IN TERRIBLE PAIN, DELIRIOUS.
"IT WAS MY AUNT, FEY TRUSCOTT-SADE. I HAD NEVER MET HER, BUT SHE HAD SOMEHOW BEEN DRAWN TO ME, HER ONLY BLOOD RELATION...


"I HAD HER NURSED BACK TO **HEALTH**.
"AS I LISTENED TO HER CONFUSED RAMBLINGS, I SLOWLY DISCOVERED THAT I WAS **NOT** THE MASTER OF THE UNIVERSE. I LEARNED OF **THE TIME WAR**, AND **GALLIFREY**, AND THE **TRUE** POWERS IN MOTION HIGH **ABOVE** US.
"I REALISED HOW **TINY** I TRULY WAS...
"AND I DECIDED THAT SIMPLY **WOULDN'T DO**.
"YEARS PASSED, AND AUNT FEY'S MIND SLOWLY **HEALED**. I LEARNED SO **MUCH** FROM HER, AND **SHE** FROM **ME**. I WAS ABLE TO **GUIDE** HER, SHOW HER A PATH TO **RETRIBUTION**...
"AND THEN WE WERE FINALLY **READY**. I ARRANGED A REUNION OF **THE CLOCKWISE CLUB**. I HAD DISCOVERED HOW TO MANIPULATE **CERTAIN POWERS** AUNT FEY COULD ACCESS: **SHADOW ENERGIES**...
"THEY TRANSFORMED MY OLD CHUMS INTO THE **PERFECT SERVANTS**."
"**THE CLOCKWISE MEN**" -- IT'S A FITTING NAME, EH? THEY'RE GOING TO MAKE SURE TIME ONLY MOVES IN THE **CORRECT** DIRECTION FROM NOW ON...
SO, IT WAS **YOU**.
YOU TWISTED FEY'S MIND. **YOU** PUT HER IN THIS STATE.
YOU CAN BLAME **ME** IF YOU **LIKE**, DOCTOR, BUT WE BOTH KNOW **YOUR** ROLE IN THIS AFFAIR.
YOUR HANDS ARE **RED** AND **DRIPPING**.


AUNT FEY HAS OBTAINED THIS: A MAP OF THE ENTIRE SPACE-TIME VORTEX. WE NOW UNDERSTAND THE FIELD OF BATTLE. NO ONE WILL ESCAPE OUR EYE.
GALLIFREY CAN RUN ALL IT LIKES, IT'LL NEVER BE ABLE TO HIDE FROM US NOW.
WIPING OUT THE TIME LORDS WILL ONLY BE THE START, OF COURSE. WE HAVE A NEW BRITISH EMPIRE TO BUILD -- ONE THAT'S GOING TO SPREAD ACROSS THE COSMOS. WHAT DO YOU SAY TO THAT, HUGO?
I CAN RECOMMEND A GOOD ASYLUM, ALEXANDER.
OH, DEAR. SO, I'M MAD, AM I?
WELL, AT LEAST THAT MEANS I WON'T BE HELD RESPONSIBLE WHEN I KILL YOU ALL.
YOU REALLY DON'T KNOW VERY MUCH ABOUT TIME LORDS, DO YOU, MR TRUSCOTT? THEY'RE AN ODD BUNCH. THEY LIKE BIG COLLARS AND ORGAN MUSIC AND LOTS OF LITTLE CIRCLES...
OH, AND HERE'S A FUN FACT...
KH-SKROOM!
AAAHH!
...THEY CAN SENSE EACH OTHER'S PRESENCE!
WHAT KEPT YOU, KENOSSIUM?
THEY HAVE SOMETHING CALLED "RUSH HOUR" HERE -- IT'S A VERY INACCURATE TERM!
KA-CHOW-KA-CHOW-KA-CHOW!
ZAKK!
ZAKK!


MORE TRAVELLERS IN TIME ARE HERE
THAT SEEMS TO BE A BAD IDEA
KA-CHOW! KA-CHOW!
ZAKK! ZAKK!
MARSHAL REEVES, THANKS FOR COMING!
HOWDY, DOCTOR, HAPPY TO SEE YOU'RE STILL IN **ONE PIECE!**
WHAT **ARE** THOSE THINGS?
NOTHING YOU WANT TO **FIGHT!** **JUST LEG IT!**
YOUR SILLY GUESTS HAVE RUN AWAY
WE'LL FETCH THEM BACK WITH NO DELAY
NO, LADS, IT'S **FINE**, LET THEM **GO**. YOU RUN ALONG AND FIND **AUNTIE FEY**...
THEY'RE FAR TOO LATE TO **STOP HER**.
TOTIKA! YOU'RE HERE **TOO?!**
GREETINGS, CHILD, IT IS GOOD YOU ARE **ALIVE!**
OH, THIS IS LIKE **OLD TIMES!** WHO'S FOR ANOTHER **CAMPFIRE SINGALONG?**
WHY HAVE YOU BROUGHT ME TO THIS **CURSED CITY**, DOCTOR?
BECAUSE YOU'RE THE KEY TO **ALL** OF THIS!
HEY, LOOK AT **THAT...**
THAT'S SO **WEIRD**. THAT **CCTV CAMERA...**
IT'S **HOVERING**.


I ALWAYS THOUGHT THEY WERE **DOMES**, BUT IT'S A **SPHERE...**
HANG ON, THERE'S **MORE** OF THEM!
THEY'RE **FLYING!**
OF COURSE! DON'T YOU **SEE?!** THIS IS WHY I COULDN'T **FIND** HIM, HE WAS **SCATTERED** SO **THINLY!**
THEY'RE ALL SHAYDE!
BUT -- THOSE ARE JUST **SECURITY CAMERAS!** I MEAN, THEY'VE BEEN AROUND FOR **YEARS!**
HIDDEN IN **PLAIN SIGHT** FOR **DECADES...**
"TRUSCOTT MUST HAVE **SEPARATED** SHAYDE'S MIND FROM FEY'S -- **DIVIDED** HIM INTO **MILLIONS** OF **FRAGMENTS...**
"AND NOW THEY'RE FINALLY BEING PULLED BACK **TOGETHER.**
"CREATING SOMETHING **NEW...**
"... SOMETHING VERY **BAD.**"


FOR SO LONG YOU HAVE BEEN KEPT HERE... LOCKED AWAY, UNABLE TO MOVE, TO THINK, TO SPEAK...
THE DREAMSPACE HAS BEEN YOUR CAGE WHEN IT SHOULD HAVE BEEN YOUR KINGDOM.
NO MORE.
YOU ARE THE NIGHTMARES OF GALLIFREY -- ALL OF THE TIME LORDS' HIDDEN FEARS, THEIR SECRET HORRORS, THEIR DARKEST DESIRES.
I HAVE GATHERED YOU HERE TO TELL YOU ONE THING...
PREPARE FOR WAR.
NEXT: THE LAST STAND

MEET DOCTORS, COMPANIONS AND MORE!

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THE TIME TEAM

Pseudo-Historicals

“Past and present mixed up. Very interesting, that.” The Time Team discovers that history ain’t what it used to be, in three period pieces with a sci-fi bent.

Compiled by **BENJAMIN COOK** • Photographs by **REBECCA NEED-MENEAR**

This issue’s Time Team: Antoinette Belle, Christel Dee, Miles Hall, Sam Saffold and Zainab Sheriff

It’s been quite the summer. Since our last issue went to press, Ant, Miles and Sam have all graduated from uni (“Had to ditch that headpiece,” Miles says of his mortarboard. “The hair wasn’t vibin’ it”), Christel’s new book has been announced (it’s called *Doctor Who: The Women Who Lived*, and it’s out in September) and Zainab’s been prepping for her second year of pharmacy at King’s College London, while experiencing World Cup and Wimbledon withdrawal symptoms (“I’ve definitely been re-learning what else your telly can show you,” she says). Oh, and *that* Series 11 trailer was released...

“OMIGOD, OMIGOD, OMIGOD, THE TRAILER,” screams Ant. “I’m so happy.”

“It’s a bit nice, ain’t it?” grins Miles. “I’ve got such high hopes for Series 11. Everything seems like it’s been considered so carefully.”

“It looks wild and weird,” says Ant.

“And very epic,” adds Zainab. “I absolutely loved the danger and adventure in that trailer. And now I totally want to be the Doctor’s new best friend.”

Ant nods. “You can see her sense of childlike wonder. I haven’t felt this excited by *Doctor Who* since I was about 12.”

“I’ve never needed a *Doctor Who* season to start more than this,” agrees Miles.

Well, here’s a treat. Today’s Time Team sesh is kicking off with Season 11 –

“WHAT?!!” says Miles.

All-new characters. All-new monsters. All-new stories.

“NO WAY!”

But it’s probably not the Season 11 Miles was expecting...

THE TIME WARRIOR

PART ONE (1973)

ANT: “Give me all of that sweet, sweet history.”

We hit play. *The Time Warrior*, Part One. The opening episode of Season 11 – the *original* eleventh series, coming in December 1973. Today’s three episodes are ‘pseudo-historicals’; they’re set in Earth’s past, but have dominant sci-fi or fantasy elements (in addition to the TARDIS crew). For instance, in a forest in 13th-century England, a bandit called Irongron and his band of cut-throats find the crashed spaceship of an alien warrior named Linx. Without even removing his helmet (**ZAINAB:** “Makes him look like a silver chess piece”), Linx claims Earth, its moons and satellites for the greater glory of the Sontaran Empire.

Below: Sam, Miles, Christel, Zainab and Ant get ready to go back in time.

CHRISTEL: "YES! The first-ever Sontaran episode."

MILES: "Oh, wow. I love that it's just the one Sontaran. Like they did with *Dalek* [2005]. Then they'll introduce millions...?"

SAM: "I like that the helmet's staying on. They're holding back. Some of the effects are a bit creaky – Linx's ray gun – but that's fine. All things considered, it's a nice opener."

Hundreds of years later, it's the 1970s – or thereabouts – and the Third Doctor's been asked by UNIT's Brigadier Lethbridge-Stewart to investigate the disappearance of half a dozen leading scientists and millions of quids' worth of space hardware from a top-secret research facility. Miles has only seen this Doctor once before: in his 1970 debut, *Spearhead from Space*.

MILES: "He's changed. He feels like a university professor now. Or quite militant, in the khaki-green jacket – the same shade as the Brigadier's."

SAM: "Yeah, he seems very in-step with the Brig."

MILES: "This Doctor's got authority, and he's not afraid to flaunt it. It's not quite 'Would you be my new best friends?'"

ANT: "I really, really like him, though. He definitely has charisma. And I love his wardrobe. Very Ollivander."

Then, as if by magic, in walks Sarah Jane Smith – an investigative journalist who's infiltrated the research facility by masquerading as her virologist aunt.

MILES: "WOW! Oh my God, she's fantastic. She looks so young. And her voice is different. It's posher. But she's still, like, undeniably her. Where's her Time Lord tech? The super-computer in her attic. K9. The sonic lipstick."

CHRISTEL: "Okay... that's a lot later."

MILES: "How did she get it? Did she steal the tech from this place?"

CHRISTEL: "No."

MILES: "Well, it's so cool to see that this was the beginning of all that. A simple handshake. 'How do you do, Miss Smith?'"

The Doctor rumbles Sarah's true identity, but he ain't no grass. Besides, he's thirsty. "You can make yourself useful," he tells her. "We need somebody around here to make the coffee." The Time Team's eyes widen. So do Sarah's: "If you think I'm going to spend my time making cups of coffee for you –!"

CHRISTEL: "I'm glad that she stands up for herself."

ANT: "But it's written to make *her* look silly for complaining. 'Oh look, she's making a fuss.' It's patronising. Also, the show's response to feminism is to make the Doctor sexist?! Why do that?"

SAM: "Isn't he doing it to challenge her? I don't think he's *really* undermining her. He sees her potential."

CHRISTEL: "She *has* just broken into a top-secret facility."

MILES: "She's got guts. From the get-go, she's on his level. I like that about her."

Back in the Middle Ages, a deal's been struck: in exchange for shelter at Irongron's castle, where Linx can repair his damaged ship, the Sontaran gifts Ye Olde English bandits some "wonderful, magical weapons", like rifles and Season 12 Blu-rays. That'll set them up above the gods.

CHRISTEL: "Way to mess up history."

ANT: "Cutting back and forth between time periods is a really interesting concept. Problem is, the Medieval stuff's getting boring – a little sluggish."

CHRISTEL: "Yeah, I want to get back to the Doctor and Sarah."

Linx is using an 'osmic projector' to send himself forward to the 20th century and kidnap scientists, then hypnotise them into making repairs on his ship. When the Doctor cottons on, he hotfoots it into the TARDIS, following the trail to 13th-century England... unaware that Sarah has stowed away on board! "Still only a police box," says she, creeping out after him.

ZAINAB: "That's all she gets?!"

MILES: "I feel cheated. We never see Sarah Jane's first TARDIS scene. Where's her 'bigger on the inside' moment?"

We don't see her on the TARDIS set until ten episodes later.

CHRISTEL: "I find that really sad."

MILES: "And why wasn't she immediately freaked out by the size of it? She just kind of accepts it. She's supposed to be a journalist. I was half-expecting her to be like, 'What a story I've stumbled across!' And what does she mean, 'Still only a police box'?! Why *wouldn't* it be?"

Sarah heads off to find a telephone. Even though there's one right there, in the TARDIS door.

MILES: "THIS IS SO FRUSTRATING. Did the time wibbly-wobbly mess with her head or something?"

SAM: "Oh, Sarah. Who wrote you?"

ANT: "Elisabeth Sladen basically saves this character."

The Doctor spots Sarah – "How the blazes did she get here?" – just as she's being dragged off by one of Irongron's men (**MILES:** "Kick him. Please. Just mash him up." **SAM:** "I'm so disappointed. I felt like she was on a mission, but now she's turned into a damsel in distress"), but there's no time to intervene. Linx is in the courtyard, and he's about to remove his helmet...

MILES: "OH! THE TONGUE! IT'S THE TONGUE. NO! Oh, that's horrible."

ZAINAB: "He looks like a cross between a thumb and a potato. Or something out of *Alice in Wonderland*. Especially with that almighty crease between his eyebrows."

SAM: "It's like those potatoes that you see at the supermarket, but you never buy."

MILES: "The ones with the tongues?!"

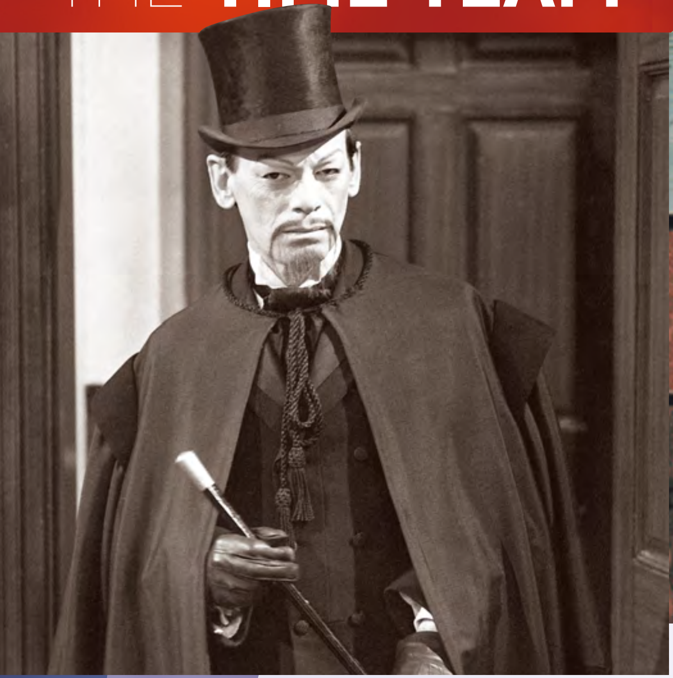
ANT: "Greatest. Cliffhanger. Ever." →

Top: Linx (Kevin Lindsay) wrestles with the Doctor (Jon Pertwee) in Part Four of *The Time Warrior* (1973-74).

Above: Miles admires a Third Doctor action figure.

Left inset: Sarah Jane Smith (Elisabeth Sladen) is strangely surprised that the TARDIS is "still a police box".

Below: Christel and Zainab enjoy the cliffhanger.



Above left: The inscrutable Li H'sen Chang (John Bennett) in *The Talons of Weng-Chiang* (1977).

Above right: Leela (Louise Jameson) is menaced by Mr Sin (Deep Roy) in Part Two.

Below: Despite some serious reservations, the Team finds much to enjoy in *Talons*.

Right inset: The Doctor (Tom Baker) and Leela find a poster advertising Chang's performance at the Palace Theatre.

THE TALONS OF WENG-CHIANG

PART ONE (1977)

→London, 1889. "Wonderful!" exclaims Henry Gordon Jago, the owner of the Palace Theatre, as his star turn, magician-ventriloquist Li H'sen Chang, finishes his act to rapturous applause. "Words fail me, sir," says Jago. "Words quite fail me."

ANT: "Me too."

MILES: "That's... quite intimidating."

Chang is played by a Caucasian actor, John Bennett, who is made up to look Chinese.

ANT: "It's not even shocking; it just makes me very, very uncomfortable."

MILES: "Was it *that* hard to cast Chinese actors in 1977?"

The BBC could only cast members of actors' union Equity, and there were very few black, Asian and ethnic minority actors on Equity's books. So in terms of racial representation, the production team's options were limited.

ANT: "Okay, that sucks. But if they couldn't cast a Chinese actor... *why make this character Chinese*?"

CHRISTEL: "Fair point. There's more diverse casting in many *Doctor Who* stories, throughout its history, than on other programmes, but an actor in 'yellowface', while actual Chinese actors around him have non-speaking roles, *isn't* the way to do it."

The TARDIS materialises by the River Thames, and out steps the Fourth Doctor and his warrior-savage companion Leela. It's her first trip back in time. All of a sudden, the Team is blown away by... well, everything.

MILES: "It's taking itself seriously – the music, the atmosphere... Every shot is just beautiful. Like the Series 11 trailer, everything seems so carefully considered."

ANT: "It's so well done. I'm actually really intrigued by this episode. This is a vast improvement on the last one."

MILES: "Definitely."

The plaudits keep coming: for the cinematography (**SAM:** "This is like some film noir vibe"), the costumes (**ZAINAB:** "The Doctor's deerstalker! That's fantastic." **MILES:** "*All* the costumes look gorgeous"), the script (**ZAINAB:** "It fleshes out Mr Jago so well. I love how easily he speaks in alliteration.), Leela (**ANT:** "She's *really* hot"), and even knife-wielding Mr Sin, Chang's ventriloquist dummy, who's just pounced on an innocent cabbie, Buller, down a foggy street...

PALACE THEATRE
AMAZING
LI H'SEN CHANG
MASTER OF MAGIC
MESMERISM

SAM: "I KNEW IT! A living nightmare of a doll. Whatever that thing is, I want it gone."

MILES: "Urghh! There's, like, a person in it?! CREEPY."

Buller's screams bring the Doctor and Leela running... straight into a Chinese gang carrying away the body. *FIGHT!!!*

ANT: "Oh wow."

ZAINAB: "They're ninjas?!"

SAM: "And a kung-fu Doctor?!"

MILES: "This is so goofy. The Doctor's doing martial arts. He's throwing them and chucking them..."

ZAINAB: "In a universe of Cybermen and Daleks, it doesn't feel like we often see hand-to-hand combat in *Doctor Who*."

MILES: "It's like when Yoda picks up a lightsaber. 'Oh, that just looks wrong.' He's meant to be above it. But I love Leela getting involved."

ZAINAB: "The fact that Leela gets stuck in is great."

ANT: "This is leaps and bounds from Sarah Jane being carried off by a bandit. I *really* like Leela. She's hot-headed and feisty, and still learning. It feels like more of a collaborative effort between her and the Doctor."

ZAINAB: "But should I be worried that the Doctor says he's attacked by 'this little man and four other little men'? Is that disrespectful?"

ANT: "Yeah, putting aside that the main character's in 'yellowface'... are *all* the other Chinese characters criminals?"

CHRISTEL: "Later on, Chang's shown as a more complex character, but –"

ANT: "– it's still a story about the villainous Chinese?"

CHRISTEL: "Yeahhh, and that's hard to defend. It's a *pseudo*-historical, a fantasy drama, but it portrays a race of people from the real world as villains –"

SAM: "– based on derogatory stereotypes. Yeah, not good."
CHRISTEL: "So saying it's 'fantasy' or 'performance' isn't an excuse."

Leela apprehends one of the derogatory stereotypes, but the other men get away. At the police station, the Doctor – who speaks Mandarin, Cantonese, all the dialects – tries to interrogate the man.

ZAINAB: "Impressive language skills. Hardly surprising: he's the Doctor, after all. But why does he act so dismissively towards the Chinese if he's deigned to learn their language?"
CHRISTEL: "Also, TARDIS translation circuits not working?"

The man won't speak, so the police call for an interpreter. Guess who? Mr Chang! The Doctor recognises him. "I understand we all look the same," retorts Chang.

SAM: "Wow. Okay. A dude played by an actor in 'yellowface', accusing the Doctor of racism. That's a lot to unpack."
ZAINAB: "Chang's making the point that Europeans think that Chinese people 'all look the same', but the Doctor does nothing to correct that opinion, as if it's not offensive at all!"
CHRISTEL: "The Doctor should've corrected it. Even if the Victorian characters can get away with this stuff – and there's ickier to come, later in the story – the Doctor and Leela *must* be above it."

But by the end of the episode, the Doctor and Leela are, literally, in the sewers. There's a Very Large Rat down here...

MILES: "There's the big boy!"
ANT: "Well, he's adorable. Okay, borderline racism aside, that was a really good episode. Like, really, really good."
MILES: "Overall, really strong. The pacing's the best of any episode I've seen."
CHRISTEL: "I was really engaged. It felt exciting, like a detective story. It's just the racist stuff that's, like, no."
SAM: "It's a good episode of *Doctor Who* that back then would've been a *very* good episode."

If it were repeated today, should anything be cut out? The Team is adamant...

MILES: "No. No way."
ANT: "You've got to keep everything in."
MILES: "The worst thing you can do is start erasing the reality, because then you end up with people saying racist attitudes were never a problem. Keep in the mistakes, recognise them –"
ANT: "– and show them for what they are. Then you learn."
ZAINAB: "It definitely seems a shame not to enjoy the story. With proper warnings, it could still be shown, but it's important to highlight that it's not something we still consider appropriate behaviour."
CHRISTEL: "Maybe just cut the rat."
MILES: "NO! I want to see what goes on with that rat."

THIN ICE (2017)

SAM: "Fun fact: that elephant is actually a white dude in an elephant costume."

The Twelfth Doctor and Bill Potts have arrived in London in 1814, in the midst of a frost fair on the frozen Thames. Look, the ice can even support an elephant! Bill has bigger concerns: "Slavery is still totally a thing. It might be dangerous out there. How do we stay out of trouble?" "Well, I'm not the right person to ask," admits the Doctor.

ZAINAB: "The Doctor's much like most of the audience: we don't necessarily think about the implications of skin colour until we're faced with them. It's so important that *Doctor Who* chose to address it in this episode."
SAM: "Martha asks the same question [in 2007's *The Shakespeare Code*] and the Doctor's like, 'Walk about like you own the place. Works for me.' Which is easy for him to say, as a white dude. So it's really nice to see them address it properly in this episode and for the Doctor to say, 'Know what? I'm not the right person to ask.'"
ANT: "This is how you do the 'race isn't an issue, but it's also an issue'. And Capaldi's such a lovely Doctor."
SAM: "I don't feel like he's talking down to me, even though he's, literally, a professor this season."
MILES: "Really? I do feel like I missed out on him."

Miles didn't watch much of the 2017 series. He'd drifted away from the show.

CHRISTEL: "Oh, Miles, this is Peter's best →

Above left: Ant is a fan of the Doctor's savage companion, Leela.
Left inset: Leela is attacked by a giant rat in the cliffhanger to Part Three.
Below left: The Doctor, in a contemplative mood.
Below right: The Team debates whether *Talons* could – or should – be shown on television today.
Above right: An elephant walks on the Thames in *Thin Ice* (2017).

Above left: The Doctor (Peter Capaldi) and Bill (Pearl Mackie) arrive for their latest adventure in attire suitable for Regency England.

Above right: The TARDIS lands at the frost fair of 1814.

Right inset: Lord Sutcliffe (Nicholas Burns) is floored by the Doctor with a single punch.

Below left: The Doctor examines a very peculiar fish.

Below right: Miles is surprised by the comparatively small number of female writers who have worked on *Doctor Who*.

→ run. I definitely had one or two eccentric lecturers like him. Mad hair. Ditch the notes. Loads of fun."

MILES: "I remember people saying how, like, steely he was, but here he's like an old friend. OK, I'll definitely give more of these a watch. Because I'm loving this."

When an orphan pickpocket called Spider is pulled through the ice and devoured by the sea serpent lurking below, Bill is troubled by the Doctor's lack of remorse.

CHRISTEL: "I like it when the companion pulls him up on stuff like this."

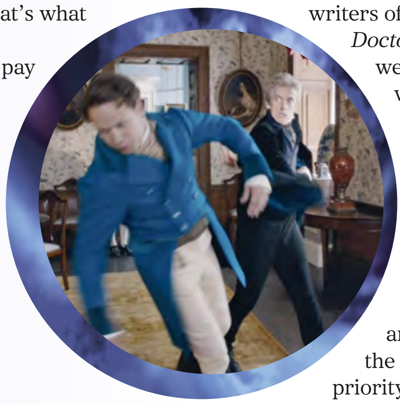
ANT: "I think I'm in love with Bill."

The entrepreneurial Lord Sutcliffe is keeping the creature chained up in the Thames, to amass a fortune by feeding it humans attracted to the frost fairs. Sutcliffe then collects and sells the creature's poop (**MILES:** "Wow!") as super powerful fuel.

SAM: "So a creature being kept chained up and exploited for other people's financial gain? *Doctor Who* was actually one of my first proper interactions with the idea of slavery. The episode with the Ood [2008's *Planet of the Ood*]. I was 11 years old. I was like, 'Wait, we used to do this to *people*?' I was really upset. It made me really angry. But I'm so glad that it did. It was one of the first pieces of television to make me confront that."

MILES: "Same. It was the first time I'd seen slavery addressed on TV."

SAM: "Me and my brother were the only black kids in our school, and talking about *Doctor Who* week by week was a big thing. After that episode, I could talk to all my white friends and be like, 'The Ood aren't real, but that's what we did to people.'"



The Doctor and Bill pay Sutcliffe a visit. "Who let this creature in here?" bellows Sutcliffe, taking one look at Bill. "On your feet, girl, in the presence of your betters." Then the Doctor punches him.

CHRISTEL: "YAASS!"

MILES: "OHH! HE FLOORED HIM?!"

ZAINAB: "BEAUTIFUL!"

Who said the Doctor's meant to be above fighting?

MILES: "All right, but that was cool. It was clean – it wasn't clumsy."

SAM: "I'll take that over kung-fu Doctor any day. In 1977 the Doctor turned a blind eye to casual racism. In 2017 he punches racists."

ANT: "But what if he gets trigger-happy?"

MILES: "Yeah, and punches a Slitheen."

The Doctor lets Bill decide whether the sea creature should be freed: "It can't be up to me. Your people, your planet." Of course Bill saves her. The universe is calling.

ZAINAB: "The difference between Twelve and the other two Doctors we've seen today is so stark: you couldn't imagine Three or Four turning to Sarah Jane or Leela for an order, to decide the course of the story. The fact that *Doctor Who* recognises that we all have the power to change the ending of a story is *incredible*."

CHRISTEL: "Also, this episode was written by Sarah Dollard. In 55 years, there have only been seven or eight female writers of TV *Doctor Who*."

MILES: "EVER?!"

CHRISTEL: "Classic *Who* is very male-dominated. And very white. And that's a shame. Because you only get one set of experiences. *The Time Warrior* is a perfect example: it ends up being more about what it was like to be a woman in the 1970s – a forthright, aspirational women in a man's world – but it's told from a man's point of view."

Speaking at the San Diego Comic-Con in July, *Doctor Who* showrunner Chris Chibnall confirmed: "We have the first writers of colour to write on *Doctor Who* this year, and we have two female writers and three male writers in the guest writers' slots."

Executive producer Matt Strevens added: "Chris and I, and the production team, wanted to make sure that we are as diverse behind the camera... it was a big priority for us."

MILES: "That's a big change. It's the year of change."

CHRISTEL: "And it's not about 'ticking boxes'. It really *matters*. Because if it stays the same show, the world is going to move on and *Doctor Who*'s going to be left behind. And that's not the sort of show it is." **DWM**

Next issue:
The Time Team meets the First Doctor – the original, you might say.

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The **Fact** of **Fiction**

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

Hide

The Doctor and Clara go back to the 1970s, where a supposedly haunted house is the site of a psychic investigation...

Feature by **ALAN BARNES**

Doctor Who's first visit to a haunted house – or was it? – came in *The Chase: Journey Into Terror* (1965). Here, the First Doctor (William Hartnell) landed his TARDIS inside exactly the sort of house you'd expect to find in a nightmare – all "Creaking doors, thunder and lightning, monsters, and all the things that go bumpety bumpety in the night..." He'd brought his companions to a place that existed in the dark recesses of the human mind, one that existed in the unconsciousness of millions – whose "immense power... combined together, makes this place become a reality..."

Or so he believed. In fact, he'd arrived inside a robotised House of Horrors at the 1996 Festival of Ghana. So much for Gothic poetry!

But wait. Put yourself in the place, say, of a couple of Ghanaian teenagers, who'd maybe sneaked inside the cancelled festival at night – you know, for giggles – and headed for the House of Horrors, in the hope of seeing the Dracula droid and the Frankenstein Monster facsimile. And instead saw a weird blue box materialise out of thin air, from which stepped a scary, moaning white-haired man, dressed in the fashions of a long-dead age...

Well, you'd be in therapy to this day, wouldn't you?

As with the House of Horror monsters – or the presumed-spooks in *Day of the Daleks* (1972), or *The Time Warrior* (1973-74), or *Ghost Light* (1989), among others – the Ghast of Caliburn House in *Hide* turns out to be not quite so uncanny. But that's not the point, is it? Because, as always – it's the Doctor who makes the visitation...

FIRST BROADCAST: 20 April 2013

"Caliburn House. Night Four. November 25th 1974. 11.04 pm."

01m 53s Psychic Emma Grayling (Jessica Raine) has summoned "the spirit that inhabits this house" – while Professor Alec Palmer (Dougray Scott) seeks to record evidence of its manifestation.

But they're not the first to make such an attempt – as we'll see. Among others: Dr Lionel Barrett (Clive Revill), who brought psychic Florence Tanner (Pamela Franklin) to another property, the Belasco House, sometimes known as "the Mount Everest of haunted houses", a year or so earlier, so he might dispel its weird energies using his 'EMR machine'.

That investigation was documented in the scary movie *The Legend of Hell House* (1973) – which is punctuated throughout by on-screen captions giving the precise date and time, just as Palmer enunciates here; it's "MONDAY DECEMBER 20TH 11.47 AM" when Barrett's team arrive outside the gates of 'Hell House', for example.

'Caliburn' is an alternative name for King Arthur's sword, Excalibur – derived from the Latinate Caliburnus, given in Geoffrey of Monmouth's *History of the Kings of Britain* (circa 1136).

Director Jamie Payne had previously overseen the final three episodes of the first series of *Call the Midwife* (2012) – starring Jessica Raine as lead character Jenny Lee. Raine went on to play *Doctor Who*'s first producer, Verity Lambert, in the 2013 drama *An Adventure in Space and Time*.

Left: The Doctor (Matt Smith) embarks on a ghost hunt.

Far left: The Caliburn Ghast appears.

Opposite page top right: Professor Alec Palmer (Dougray Scott) and Emma Grayling (Jessica Raine).

MATT SMITH
JENNA-LOUISE COLEMAN
DOCTOR WHO
BBC
HIDE
WRITTEN BY NEIL CROSS

02m 05s The apparition – a woman in white – has disappeared, leaving Emma reeling. Stage directions in the shooting script of 21 May 2012 (referred to throughout this *Fact of Fiction*, except where indicated) described how “Emma faces Palmer; tears streaking her face. Practically begging to be embraced... comforted. Palmer thinks: perhaps this is it. This is the moment. He takes a hesitant step...”

02m 27s Answering a banging on the door, Palmer comes face to face with the Doctor (Matt Smith) and Clara (Jenna-Louise Coleman) – who describes the pair as “ghostbusters”, alluding to a film that won’t be released for another nine-and-a-half years. Unlike Palmer, though, the Doctor must recognise the reference – since his previous incarnation (David Tennant) had part-quoted the ear-worming lyric of the film’s theme song to companion Rose (Billie Piper) in *Army of Ghosts* (2006).

03m 19s The Doctor knows of Palmer by reputation – and not just as a professor of psychology: “You are Major Alec Palmer. Member of the Baker Street Irregulars, the Ministry of Ungentlemanly Warfare...” The Irregulars and the Ministry are informal names for the same organisation – the Special Operations Executive, formed in 1940 to conduct espionage and sabotage behind enemy lines. SOE HQ was initially based at 64 Baker Street, London – hence the ‘Irregulars’ name, a reference to the street scruffs sometimes employed as spies and lookouts by 221B’s detective-in-residence, Sherlock Holmes. Stage directions described Palmer as being “in his early 50s; tall, lean, ascetically handsome. Wouldn’t thank you for saying so.” If Palmer was indeed in his early fifties in 1974, he must have been a *very* young major in the war, 30-odd years before!

Incidentally: Dougray Scott was born on 26 November 1965, making him 46 at the time of recording. Spooky to note, then, that, since the story begins in the last hour of 25 November 1974, the majority of the narrative must occur on Scott’s own ninth birthday...

Emma insists, erroneously, that Palmer actually “spent most of the war as a POW”; in Colditz Castle, as scripted.

04m 05s The Doctor, whom Palmer has incorrectly identified as a military intelligence officer, claims to have been sent to check that everything’s in order, Health and Safety-wise. This is wholly credible, since the terms of the Health and Safety at Work etc Act 1974 only came into force less than two months earlier, on 1 October. In *Partners in Crime* (2008), the previous Doctor had blagged his way into Adipose Industries by claiming to represent Health and Safety; Clara will repeat the same trick in *Flatline* (2014).

05m 03s “Show me the ghost. It’s ghost time,” says the Doctor – before leading the others along a darkened corridor. As scripted, however, this was all part of the same great hall scene...

05m 15s “I will not have my work stolen, then be fobbed off with a pat on the back and a letter from the Queen,” rumbles Palmer. “Never again.” Whatever can he mean? Perhaps this line is a ghost in itself – a spectral trace of writer Neil Cross’ original scheme for the Doctor to meet another professor entirely. Cross told *SFX* magazine how his “first intention in this episode was to actually have Quatermass as a guest star...”

> **“I will not have my work stolen, then be fobbed off with a letter from the Queen.”** PALMER

Like Palmer, pioneering rocket scientist Bernard Quatermass also had a history of having his work half-inched by the Establishment. The BBC TV serial *Quatermass and the Pit* (1958-59) began with Quatermass’ British Rocket Group being co-opted by the military, which planned to use his moonbase designs as the basis for a series of military installations on the Moon, then Mars. “It was intended for peaceful scientific research, not to be perverted to fulfil such a monstrous conception,” fumed Quatermass (André Morell). Originally played by Reginald Tate, the character first appeared in *The Quatermass Experiment* (1953), followed by →

Essential Info

- MR James’ *‘Oh, Whistle, and I’ll Come to You, My Lad’* (1904) remains one of the most terrifying ghost stories ever written. It’s twice been turned into a BBC television film – the second of which, first broadcast on BBC Two on 24 December 2010, and starring later ‘War Doctor’ John Hurt, was adapted by *Luther* creator Neil Cross. It’s perhaps not surprising, then, that when Cross was given the opportunity to pitch a *Doctor Who* idea, he proposed a full-on fright fest.

- Cross’ first draft was titled *Phantoms of the Hex* – which became *The Hider in the House* by the time of production. (It was renamed *Hide* much later.) The fourth of eight episodes comprising the second half of the split 2012-13 season, it was actually made immediately after *The Power of Three* (2012) – and was, therefore, the first recorded episode to feature Jenna-Louise Coleman as Clara Oswald.

- The bulk of the episode was shot over 11 days between Tuesday 22 May and Thursday 5 June 2012. Locations included: Plas Llanmihangel, a manor house near Cowbridge (the Caliburn House dining room); Tyntesfield, a National Trust-owned Victorian Gothic house at Wraxall, near Bristol (the great hall, plus various corridors); parts of the Gethin Woodland Park near Merthyr Tydfil (the Hex forest); the house at Margam Country Park, near Port Talbot (the Caliburn House exterior, plus the TARDIS’ landing area), and Hensol Castle, near Pontyclun (the music room, plus Palmer’s darkroom). The TARDIS interiors – to be recorded at the BBC’s Roath Lock facility on production designer Michael Pickwood’s new TARDIS set, built for its first appearance in the Christmas Special *The Snowmen* (2012) – were held over until Saturday 22 September.

- *Hide* ranked 119th (out of 241) in DWM’s ‘First 50 Years’ poll of 2014.

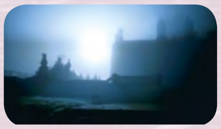
Above: Jamie Payne directs Matt Smith.

Left inset: John Hurt as James Parkin in *Whistle and I’ll Come to You* (2010).

→ three TV sequels (in 1955, 1958-59 and 1979), three feature film adaptations (in 1955, 1957 and 1967), plus a BBC Radio 4 serial (1996) and a live TV remake (2005).

Quatermass' existence in the *Doctor Who* universe had been hinted at in *Remembrance of the Daleks* (1988), when the 1960s military scientific adviser Professor Rachel Jensen (Pamela Salem) wished she had a particular Bernard alongside her at the scene of an alien incursion; and again in *Planet of the Dead* (2009), when we learned that UNIT boffin Malcolm (Lee Evans) had named a particular unit of measurement a 'bernard', after the same Professor – potentially, though, one whose fictional adventures he'd watched on TV.

Here, however, Cross wanted the Doctor to actually meet Quatermass – "which would have just created a fangasm, but rights issues made that impossible..." Perhaps that's just as well, since Quatermass' creator, Nigel Kneale (1922-2006), once described how he hated *Doctor Who* for targeting the "tinies" with unsuitable material: "I didn't want to watch my children being frightened by some clown switching it on in a studio." It seems fair to suggest, then, that Kneale would have been far from pleased to see his Professor in an episode of *Doctor Who* – let alone the horror-movie-indebted *Hide*.



05m 22s Palmer chose to buy this "gigantic old haunted house on the moors," says Clara – 'moors' because early drafts had established that Caliburn House was in Yorkshire.

Originally, Clara's disbelieving speech regarding the house that "dossers are too scared to doss in" contained an extra sentence: "The one the teenagers are too scared to break in to for cider and snogging sessions?"

06m 02s The first dining room scene begins with Clara asking Emma, "So what's an empathic psychic?" as she lowers a towel to her lap; stage directions described how Emma had already passed Clara said towel, to dry her hair. But Clara's hair isn't wet – she'd been carrying a red umbrella when she and the Doctor first arrived at the door of the house, at **02m 27s**!

In fact, the dining room scenes were the first to be recorded, on Tuesday 22 May 2012 (making this the first scene in which Jenna-Louise Coleman played the 'true' Clara Oswald, following her appearance as alt-Clara Oswin in *Asylum of the Daleks*, 2012). Properly speaking, then, the continuity mistake wasn't made here, but during recording of the great hall scenes two days later – since stage directions, ignored on screen, had Palmer opening the main door to see the Doctor "Soaking wet" with "Hair plastered to his head"; a lightning flash revealed Clara "in the rain behind him".

Originally, this scene began with the Doctor flicking through a copy of 'The Journal For The Society Of Psychical Research' (sic); the *Journal of the Society for Psychical Research* has been published quarterly since 1884. Meanwhile, Emma told Clara that she'd known Palmer for seven or eight years: "He was running a parapsychology department in York. I was a research subject." The most powerful empathic psychic Palmer had ever met, interjected the Doctor... which led, eventually, to Clara's opening line!

Palmer displays photographs of the 'Caliburn Ghast' – the ghost of a screaming woman, always captured in the same pose, whose recorded history dates back to the Saxons.

07m 25s Palmer relates how American airmen stationed at the house in the Second World War left "offerings of tinned Spam" for the spook: "The tins were found in 1965, bricked up in the servants' pantry, along with a number of handwritten notes. Appeals to the Ghast..."

Uncannily enough: around 1972, builders working for Ryan Electric Products found some 30 tins of US army issue Spam hidden behind wooden panelling in Taskerlands – an English mansion with Saxon-era foundations that had been requisitioned by American troops during the war, but which had lain derelict ever since. Beside the tins they found a letter, written by a former child resident to the ghost of a screaming maid sometimes seen in the house's oldest room: "What I want for Christmas is please go away..."

Above: The Doctor gives a slide show to explain his findings.
Left: Emma is a powerful psychic.
Right: Clara explores the haunted house.
Opposite page top left: The Doctor travels to the primordial Earth.

Jenna-Louise Coleman

Hide
Written by
Neil Cross

Taskerlands, though, featured in Quatermass creator Nigel Kneale's script for *The Stone Tape*, a one-off BBC2 play with a supernatural theme first broadcast on Christmas night 1972 – from which Cross borrowed the story of the soldiers, the Spam and the note to the spook. "It's one of the most brilliant and terrifying things to ever appear on television so I wanted to evoke a slightly *Stone Tape*-esque atmosphere," he told *SFX*. Sure enough, Ryan Electric's investigating team also sought to use modern technology to discern the Taskerlands ghost – which only appeared to those sufficiently sensitised to spooks, such as computer programmer Jill Greeley (Jane Asher). Or rather, to put it as Palmer and the Doctor put it regarding their own Ghast, objective recording equipment can't detect her… without the presence of a powerful psychic.

08m 33s The Ghast is also known as 'The Witch of the Well' – not to be confused with 'The Witch *from* the Well', the 17th-century horror encountered by the Eighth Doctor (Paul McGann) in the Big Finish audio drama of that name (2011). Palmer claims to have looked for a well on the oldest plan of the house… and, as the Doctor sets down the candelabra he's holding to survey said plan, the faintest flicker of a reaction from Matt Smith would seem to indicate that he's accidentally spattered his left hand with molten wax in the process!

There is no well on the property, concludes Palmer: "None that we could find, anyway." As scripted, Emma continued: "But that's what happened: she tumbled down a well. Or was thrown… she doesn't want to be there. Dead. Deep at the bottom of the well. She wants to come home. Back to the living."

08m 49s More dialogue was lost following Clara's dispute of the Doctor's assertion that she wants to go with him to find the ghost. "But it's on your list of things to see," he protested, counting off on his fingers: "The ice fountains of Enceladus. A robot with a big, square head. A talking cat. An actual ghost…"

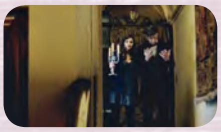
Clara's apparent reluctance to go with the Doctor seems odd, since in the modern-day coda to *The Snowmen* (2012) – the very first scene to feature Clara proper, in fact – she'd told her friend (Sophie Miller-Sheen) that she didn't mind taking a short cut through a "creepy" graveyard because: "I don't believe in ghosts."

12m 23s The music room lies at "the heart of the house"– and there, the Doctor identifies a cold spot, in which his breath condenses. Cold spots were found in Taskerlands, too – and before that, in Hill House, the New England mansion investigated in *The Haunting* (1963), the film that established many of the rules of the 'haunted house' sub-genre. Based on Shirley Jackson's novel *The Haunting of Hill House* (1959), the film has Dr John Markway (Richard Johnson) leading a two-man/two-woman team to conduct a scientific investigation of the house in question – one of whom (like Emma, and Florence Tanner, and Jill Greeley) is a female psychic, Theodora (Claire Bloom, later 'The Woman' in *The End of Time*, 2009-10). Here, the nursery lies at the heart of the house – and just outside, the team identify a cold spot, in which their breath condenses…

> **"I don't suppose they do spacesuits in tweed?"** CLARA

12m 58s Clara follows the Doctor out. As scripted, she paused in the doorway, looked back over her shoulder, then ran on… but stage directions required the camera to linger: "A long moment. Just the empty room. The storm. Then – a FLASH OF LIGHTNING. And THE SUGGESTION OF A FIGURE. Almost too quick to see. Almost."

13m 45s Then – the Doctor and Clara see frost forming on a windowpane as the temperature drops throughout the house. As written, they saw "a lace of frost" spread across the floor: "Then their clothes. Their hair. It climbs the walls. Spreads across the ceiling."



14m 01s Then – their ears are assailed by (presumably) the same "dreadful knocking" once described by a 17th-century clergyman. A no-less hideous banging could be heard in Hill House, too – probably the echo of a bed-bound old woman, beating the nursery wall to attract the attention of an uncaring live-in companion…

14m 19s And then – Clara tells the Doctor he needn't hold her hand… except *he isn't holding her hand.* Which again echoes a famous moment in *The Haunting*, when poltergeist attractor Eleanor (Julie Harris), woken by weird voices coming through the walls, tells her roommate Theodora to stop gripping her hand so tightly… except when she cries out and turns on the lights, she sees Theodora *on the other side of the room.* "Whose hand was I holding?!" she gasps…

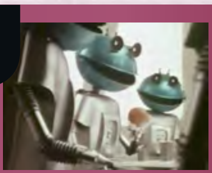
The Doctor and Clara rush back to the great hall, where a strange obsidian disc is spinning in the air. Its surface cracks, and Emma glimpses the white Ghast in a wood…

14m 56s Three candles stood in the candelabra held by Clara when she reached the foot of the hallway stairs. When Clara calls to the Doctor, however, to alert him to the presence of the Ghast, the leftmost candle has unaccountably vanished; but when the vision fades, and Emma collapses, the candle is back.

15m 18s The words "HELP ME" are written in frost on the wall; as scripted, etched into the frost-covered window "as if by a spectral finger". In *The Haunting*, the investigators also discover a message for one of their number chalked on a wall by some unnatural hand: "Help Eleanor Come Home". Also – massive spoiler for the end of *The Stone Tape* follows – "Help me" is the message left recorded in the walls of that ancient room in Taskerlands… by Jill Greeley's ghost, after she finally succumbs to the evil powers that reside in the chamber. →

FOR MASH GET SMASH

The foodstuffs lined up on the dining room shelf in Caliburn House – clearly visible at **15m 44s** – suggest that ghost-hunters Palmer and Frayling have been living on a uniquely 1970s diet. There's a tin of fruit cocktail, a tin of Carnation milk, a bottle of Stone's Ginger Wine… and a big 16-serving tin of Cadbury's Smash, of exactly the same design displayed at the end of the first of the 'Martians' advertisements for that instant mashed potato product, broadcast throughout 1974. Complete, of course, with robotic voices supplied by Peter Hawkins, one of the first two Dalek vocalisers. So if Smash exists in the *Doctor Who* universe, surely Hawkins did too?



Smash
Cadbury's
Smash

Above: The Smash Martians and the end card from one of their 1970s commercials. **Left:** Provisions at Caliburn House.

→ **16m 06s** Later: the Doctor has joined Palmer in his darkroom. While they develop photos of the latest visitation, the Doctor refers to Palmer's war record, including the SOE's 'Operation Gibbon' – a network of carrier pigeons flown in occupied Belgium between 1942 and 1944. As scripted, he also referred to the Netherlands-based 'Operation Artichoke' – a 1942 attempt to destroy “a Very Low Frequency antenna at Kootwijk”, the communications centre for North Sea U-Boats; and “Sabotage of the Gorgopotamos viaduct” – ie, 'Operation Harling', a joint SOE/Greek resistance mission of 25 November 1942 (32 years before, to the day).

18m 01s Palmer, who hopes to contact the men and women whose deaths he believes he caused, has taken a picture of the Doctor and the Ghast together – originally, Emma “surrounded by ill-defined trees. And by DOZENS OF IDENTICAL COPIES OF THE WITCH OF THE WELL. Her silent screaming. Time and time again.”

A small but significant explanation was lost from this scene: the reason why Palmer keeps his recording equipment in the great hall, far from the music room – because “electronic apparatus in the music room always fails during a manifestation.”

20m 00s Having borrowed Palmer's camera, the Doctor has returned to the TARDIS – where he shows Clara what appears to be the same reddish space suit that his previous incarnation acquired on Sanctuary Base 6 (in *The Impossible Planet*/*The Satan Pit*, 2006) and last wore in *The Waters of Mars* (2009). Evidently, he's removed the 'SB6' logo since then...

“Colour's a bit boisterous,” comments Clara. The scene-ending Doctor/Clara exchange – “I think it brings out my eyes”/“Makes my eyes hurt” – replaced scripted dialogue in which Clara remarked, “I don't suppose they do spacesuits in tweed.” Tweed is very practical, insisted the Doctor: “Mallory climbed Everest wearing tweed.” Clara, however, claimed that “when it's wet, it smells like wee” – which caused the Doctor to react in horror (“Does it?”) and 'furtively' sniff his lapel.

20m 39s The Doctor returns from taking a picture of the landscape of the broiling primordial Earth – “about six billion years ago,” he tells Clara. But the Earth only began to form some 4.6 billion years ago – as he knows full well, since that was the date his previous incarnation gave Donna (Catherine Tate) when they visited that moment in *The Runaway Bride* (2006).

20m 45s Together, they visit a Mesozoic jungle, then Caliburn House in the 1860s – both as specified in the script – where the Doctor takes more pictures. Originally, they also donned “vast parkas and goggles” to visit a snowfield in some future ice age – where they saw Caliburn House as a ruin in the midst of a vast, dead city. A ruined chimney was dropped into the shots of the Doctor's subsequent excursion to the dying Earth, presumably by way of recompense.

23m 30s Back in the dining room, the Doctor passes a few slides to Palmer – suggesting that either (a) the TARDIS has its own darkroom, or (b) that he and Clara have stopped off at a chemists en route... then returned to that same chemists a few days later, to pick up his pics!

The Doctor's pictures, taken at intervals of a few million years, prove that the Ghast is a woman trapped in a place where time runs more slowly; one second to her is 100,000 years to them...

24m 41s In lost dialogue, Palmer queried how the Doctor got the pictures and was told: “That's classified, I'm afraid... On the grounds that it's difficult to explain.”

Originally, the Doctor introduced time traveller Hila Tacorian as “the Amelia Earhart of the 24th century. An experimental time traveller. Lost on her maiden voyage.” Also visible in the slide of Hila posing with a space helmet: “a primitive time-travel capsule: a WHITE BATHYSPHERE, arrayed in a tangle of cables and conduits.”

25m 00s Hila is trapped in a pocket universe... also known as Gehenna, Halja and Viti, according to lost Doctor dialogue: “The Time Lords called it the Hex.” The first three names derived from Earthly sources: Gehenna, a place of punishment in the Judaic tradition; haljō, a proto-Germanic root of 'hell', meaning 'underworld'; and víti (sic), meaning 'hell' in Icelandic.

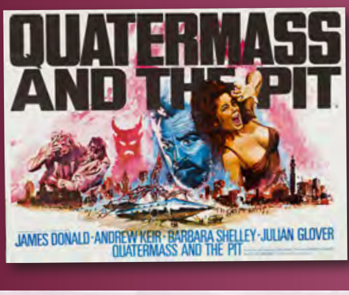
25m 43s What's Hila running from, wonders Clara – prompting the Doctor to reveal an indistinct image of a hideous Crooked Man (Aiden Cook) skulking behind a tree. In *The Stone Tape*, Jill Greeley wonders much the same about the shade of the screaming maid Louisa Hanks: “She's running from something. Always running.”

BARBARA, RIGHT?

At **28m 01s**, the Doctor produces a blue crystal from Metebelis Three to amplify Emma's natural psychic abilities and “open a door to the echo universe” – as per *Planet of the Spiders* (1974), in which the Third Doctor (Jon Pertwee) described how the crystal's “strange properties” could clear the mind and amplify its power.

Elsewhere in this feature, *The Fact of Fiction* describes how writer Neil Cross originally wanted to use the legendary Prof Quatermass in Prof Palmer's place. But was Palmer the only character inspired by the Quatermass serials? In *Quatermass and the Pit*, we learn that Barbara Judd (Christine Finn), assistant to Quatermass' palaeontologist friend Dr Matthew Roney (Cec Linder), has 'second sight'. Her “susceptible brain” makes her the ideal candidate to be connected to Roney's 'optic encephalograph' and channel images stored in long-dead Martians' minds. Cue the 'Wild Hunt' sequence that arguably inspired scenes in both *Planet of the Spiders* and *The Ark in Space* (1975).

Barbara Judd was played by Barbara Shelley – later Sorasta in *Planet of Fire* (1984) – in Hammer Film Productions' adaptation of *Quatermass and the Pit* (1967). Roney doesn't survive either version... but his young assistant does. So it's not impossible that Quatermass could have taken Miss Judd on as *his* assistant afterwards, in the hope of using her powers in another of his experiments; and perhaps, in some parallel universe, they ended up at Caliburn House.


QUATERMASS AND THE PIT
JAMES DONALD · ANDREW KEIR · BARBARA SHELLEY · JULIAN GLOVER
QUATERMASS AND THE PIT

Above: A Metebelis crystal in Part One of *Planet of the Spiders* (1974).

Left inset: Barbara Shelley as Sorasta in *Planet of Fire* (1984).

Far left: The British poster for Hammer's *Quatermass and the Pit* (1967).

Matt Smith
Jenna-Louise Coleman
Doctor Who
Hide
Written by Neil Cross

28m 01s Entropy would bleed the TARDIS dry if the Doctor tried to fly it into the pocket universe – and so, in the music room, he provides Emma with a jerry-built headset crowned with a crystal: "All the way from Metebelis Three." We presume it can't be part of the same crystal that his third incarnation (Jon Pertwee) stole from Metebelis in *The Green Death* (1973), since that same Doctor had returned it to the giant arachnid Great One shortly before her cave collapsed in on itself, in *Planet of the Spiders* (1974; long story).

The Doctor pronounces 'Metebelis' differently to how he did in that earlier incarnation – as 'Met-eb-ell-iss', not 'Met-eb-ee-liss'.

Emma opens the way to the pocket universe – a reality well, hence 'The Witch of...' – and the Doctor dives through, tethered to a rope via a parachute harness.

29m 56s At this point, *The Fact of Fiction* is reminded of yet another scary movie: *Poltergeist* (1982) – in which two men and two women, one a psychic, set up modern technology in a haunted house in an effort to record things going bump in the night (and worse). It transpires that young Carol Anne Freeling (Heather O'Rourke) has been drawn into another dimension via a hidden portal at "the heart of the house"; so to rescue her, her mother Diane (JoBeth Williams) dives into the portal – tied to a rope...! (In DWM 459, director Jamie Payne described *Poltergeist*'s practical wind and light effects as a source of inspiration.)

32m 01s As the Doctor and Hila (Kemi-Bo Jacobs) flee the Crooked Man, Emma generates an 'echo house' to guide them home – the effort of which causes her nose to bleed, so stage directions demanded.

Palmer pulls Hila into the music room, but Emma's collapse leaves the Doctor stranded in a melting universe... with the monster.

35m 41s Clara encounters the holographic TARDIS Voice Visual Interface – which has taken her own form. Previously, to interact with the poisoned Doctor in *Let's Kill Hitler* (2011), the Interface selected images of former companions Rose, Martha and Donna before settling on that of young Amelia Pond (Caitlin Blackwood).

The glowing cables joining the TARDIS to the "subset of the Eye of Harmony" still installed in the music room connect with a 'junction box' on one of the rear doors of the ship – which is new. In a moment, the recovered Emma will use the Doctor's eye-powered 'psychochronograph' device to reopen the reality well – at which point the TARDIS will open its door, admit Clara, and fly off into the pocket universe to rescue the Doctor. But once the TARDIS has gone, the connection is broken – meaning Emma's psychic abilities are no longer being amplified by the psychochronograph from that moment on, surely?

In the first draft of the script the monster was the so-called 'Lost Lord' of Gallifreyan legend.

36m 47s Emma calls out to the Doctor across the dimensions. Stage directions described how he saw her glowing "like a God. Transfigured... Shining blue and glorious. A phantom of the Hex."

37m 09s "You're the bogeyman under the bed," the Doctor tells the Crooked Man, "seeking whom you may devour" – adapting a phrase from the New Testament First Epistle of Peter, chapter 5 verse 8: "be vigilant: because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour..."

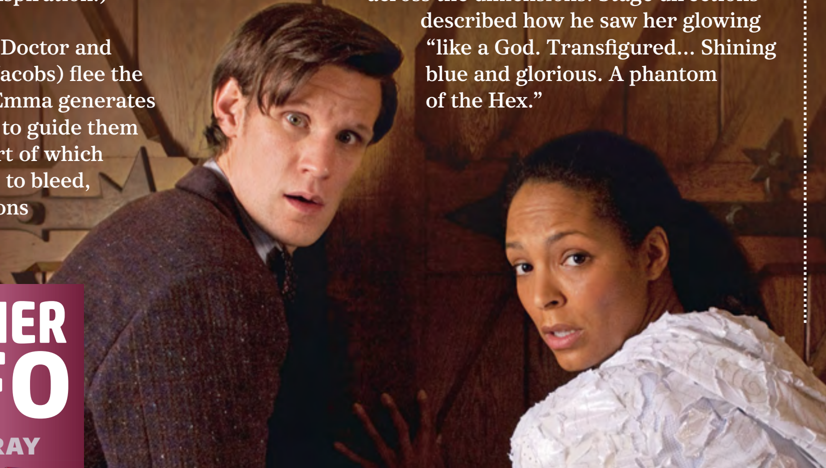
The nature of the beast changed throughout the story's development. In the first full draft of the script (*Phantoms of the Hex*, dated 15 April 2012), the monster in the woods was "the Revenant of Anathenon" – the so-called 'Lost Lord' of Gallifreyan legend: "The bogeyman used to scare young Time Lords before they gaze into the Untempered Schism..." Unleashed into the universe, the Doctor declared, "he'll suck time into himself the way a black hole sucks light..."

The Crooked Man's attempt to piggyback his way across the dimensions is foiled when the TARDIS flies past – enabling the Doctor to grab hold of its exterior.

40m 22s Come the morning, the Doctor reveals to Emma that he came here not for the ghost, but to ask her about the seemingly impossible Clara. As scripted, the scene ran on past Emma asking if it wasn't enough for Clara to be perfectly ordinary. "Can you feel it?' asked Emma. They may have saved Hila, but "that terrible loneliness... it's still here."

42m 12s Outside the TARDIS, the Doctor has just dropped his bombshell – that Hila could sense Emma across the divide because she's Emma and Alec's great-great-great-great-great granddaughter – when he comes to a sudden realisation, prompting him to quote from Cole Porter's *Let's Do It, Let's Fall in Love* (1928): "Birds do it, bees do it, even educated fleas do it..." Originally he added: "Although where a flea should get an education I don't know..."

Every lonely monster needs a companion; the hand-grabbing Hider in the House wants only to be reunited with the Crooked Man. And so: the Doctor returns to the Hex... **DWM**



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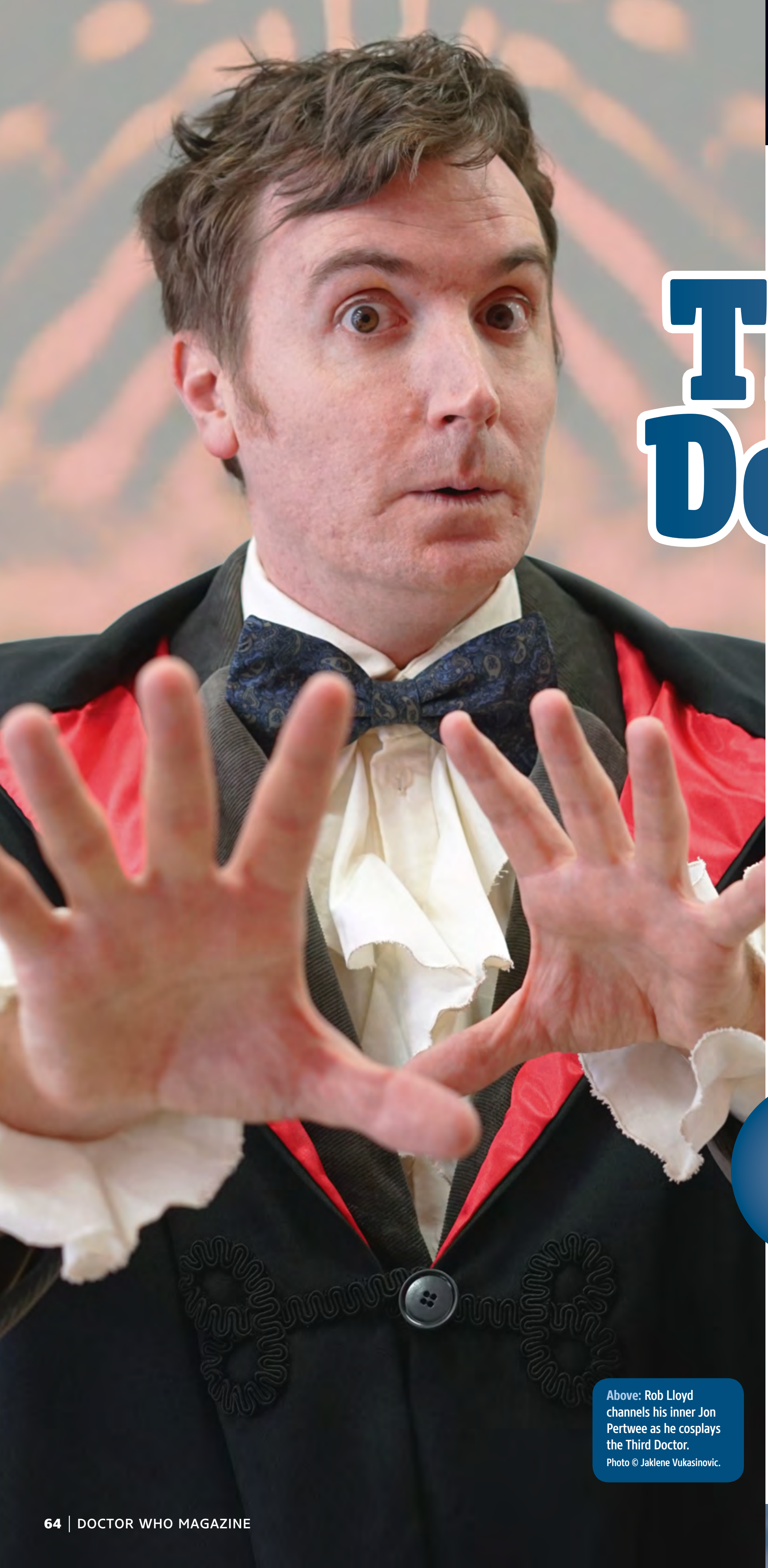
Opposite page top right: The Doctor offers Emma words of encouragement as she prepares to open the reality well.

Left: The Doctor and Hila Tacorian (Kemi-Bo Jacobs) try to evade the creature in the pocket universe.

The Third Doctor

Australian comedian Rob Lloyd recently completed a UK tour of his one-man show *Who, Me*, in which he discussed his affinity with David Tennant's Tenth Doctor. Now he explains how he evokes Jon Pertwee's incarnation of the Time Lord – on a budget…

Feature by **ROB LLOYD**



Above: Rob Lloyd channels his inner Jon Pertwee as he cosplays the Third Doctor.

Photo © Jaklene Vukasinovic.

One of the beautiful things about *Doctor Who* is the easy accessibility of its cosplay. There are so many options for fans, depending on your level of commitment to the task and your skill as a costume maker. *Doctor Who* cosplayers aren't required to spend thousands ordering a screen-accurate copy of a costume, or to spend hours hand-crafting something from scratch. You can simply chuck on a scarf, a wide-brimmed hat and… boom! You're the Fourth Doctor!

I have most affection for *Doctor Who* cosplay when it comes from second-hand shops. Indeed, I see second-hand clothing shops as the true home of *Who* cosplay. It's for anyone, and money shouldn't be a barrier.

Above left: The Doctor (Jon Pertwee) in a publicity shot from *The Sea Devils* (1972).

Above right: Rob in 1999, wearing his Third Doctor outfit.

Photo © Sarah McLaughlin.

Left: The first outing for Rob's Third Doctor cosplay was in 1997.

Below: Jon Pertwee wore his original costume for photos promoting the 1970 series of *Doctor Who*.

Third Doctor cosplayers are a bit like The Grateful Dead: under-appreciated, incredibly hard-working and highly creative with their outcomes.

Second-hand clothing shops also encourage new young cosplayers to take the initiative. There's real joy in searching out hidden treasures, then sharing with friends the story of how you got hold of that pin-striped suit or that fetching pair of check trousers.

However, when it comes to cosplaying Jon Perwee's Third Doctor things are a bit more difficult. Finding the right kind of velvet jacket isn't easy, and acquiring a colour other than black is an added challenge.

Personally, I've always wanted a green velvet jacket like the one Pertwee wore in the 1973 stories *Carnival of Monsters* and *Frontier in Space*. As for the ruffled shirt, it's virtually impossible to find one on the second-hand rack – unless you raid your local amateur theatrical company's wardrobe department. Inspiration is therefore required.

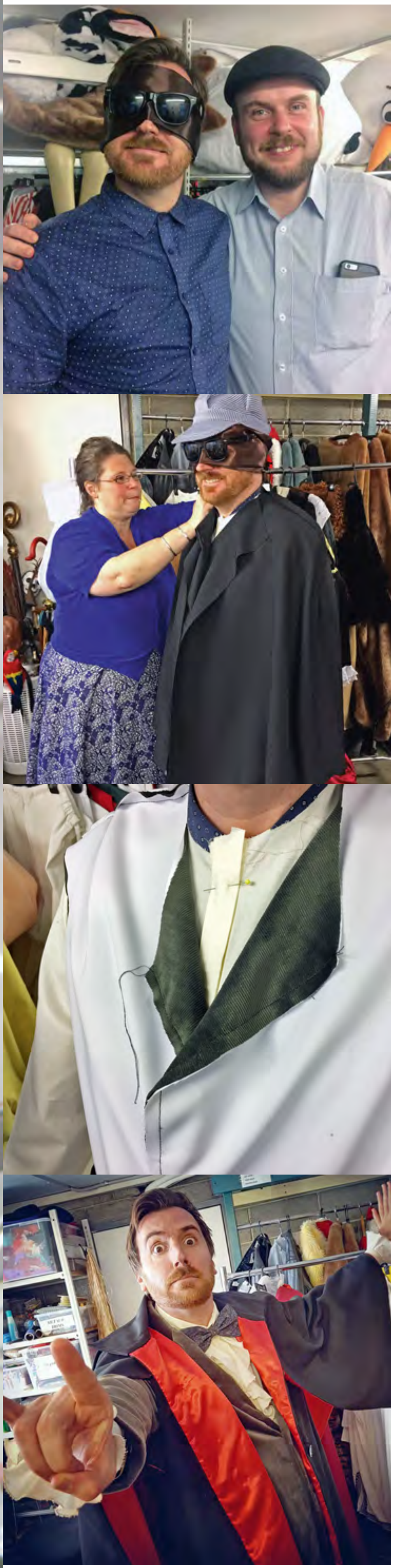
Third Doctor cosplayers are bit like the legendary West Coast rock group The Grateful Dead: under-appreciated, incredibly hard-working and highly creative with their outcomes.

I have a kind of philosophy when it comes to cosplay, and what it boils down to is: always keep elements of yourself showing. I'm not the biggest fan of fully immersive cosplay. Making the effort to find, order and put together your own version of a particular TV outfit is enough for me. It's okay if you don't have curly hair yet plan to dress as Tom Baker. And you don't need William Hartnell's venerable features to make an excellent First Doctor. Let people see your real hair, rather than hiding it under a wig. Let them see your natural skin tones, instead of caking them under make-up. Celebrate the you in your cosplay.

I adore hearing other fans' stories of how they got into *Doctor Who*, and why they love the show. Keeping an element of yourself in your cosplay makes a statement about how *Doctor Who* relates to you personally, rather than just presenting a carbon copy.

I was introduced to *Doctor Who* quite late in life. It was 1996, I was 17 years old and in the first year of a university acting degree. Attempting to help my friend Alex deal with a rather messy break-up, I asked him to tell me everything about his number one obsession: *Doctor Who*.

At the end of that five-hour conversation Alex apparently felt a lot better and I was →



completely addicted. About a month later Jon Pertwee passed away. I hadn't yet seen any of Pertwee's episodes but, watching the news reports about his death, I became fascinated by his life and his charm.

So the day after his passing I visited the local video store and borrowed my first ever Jon Pertwee story. It happened to be his first too – 1970's *Spearhead from Space*. It was love at first sight. I found his wit, intelligence and ever-so subtle flirting with Dr Liz Shaw (Caroline John) incredibly appealing. And his fashion sense also drew me in.

When the Third Doctor in full costume was revealed for the first time, a thought passed through my head – the same thought that has occurred to every cosplayer at some point while watching *Doctor Who*. "I want that."

Doctor Who was my very first cosplay, and the quest wasn't easy. I was studying in a small country town called Wagga Wagga in the middle of nowhere in New South Wales, Australia. To make matters worse, it was the late 1990s. *Doctor Who* had been dormant for around eight years, so it wasn't exactly in the vanguard of popular culture. It was virtually impossible to find others who spoke the same fan language, or could direct me to appropriate locations for potential outfits. And the fan presence online was still in its infancy.

There were three second-hand clothing shops in Wagga Wagga, and I became a regular at all of them. I popped in every few weeks to see what I could find.

Nothing.

After a couple of months I was losing hope. The closest I got was being gifted a brown velour jacket by a fellow student. I loved it and wore it regularly, but it couldn't be used for cosplay as Pertwee never wore brown on screen.

One Sunday afternoon I stumbled across a rather unassuming shop, which I discovered was a slightly higher-end second-hand store. It mostly covered women's fashion, but it did have a few choice articles for men, one being a large, dark blue, velvet jacket. Pertwee wore dark blue in his final story, 1974's *Planet of the Spiders*... I'd done it! I'd finally found my jacket! It wasn't green, but I wasn't going to look a gift horse in the mouth.

It was far too big for a scrawny little 18-year-old, so I called on the services of my grandmother, Rita. Apart from being a complete legend, Rita made a little money by adjusting dresses, trousers and suits. As she went to work, fixing this new prize to fit onto my weedy figure, I decided to ask her another favour...

The nine-month hunt to find a velvet jacket had taught me an important lesson: I wasn't going to find a frilly shirt this way. It needed to be made.

To my grandmother's credit, she didn't bat an eyelid when I asked her to turn my white formal shirt into one with ruffles. I guess she'd seen enough of my school productions and plays with the local amateur theatrical society to realise that a request like this was inevitable.

Rita delivered both the adjusted velvet

Left, top to bottom: Rob underwent a blindfolded fitting at a costume shop... and was eventually rewarded with a new, bespoke Third Doctor outfit on his 40th birthday.

Above: Rob strikes a familiar pose.
Photo © Jaklene Vukasinovic.

Right: Some classic inspiration.

Celebrity Cosplayers

Some of the biggest stars in the *Doctor Who* universe have been vocal about their adoration for the Third Doctor and, in particular, his dress sense.

Mark Gatiss, for example, has been open about the fact that he's a massive Third Doctor fan. On the set of *An Adventure in Space and Time* (which Gatiss, of course, wrote in 2013), he donned the velvet and ruffles. This was so he could pose for photos with Reece Shearsmith as the Second Doctor and David Bradley as the First, for his very own *Three Doctors* photo.

Peter Capaldi is dedicated to the Third Doctor in more subtle ways. Many of Capaldi's early promotional images involved him assuming poses reminiscent of Jon Pertwee. The introduction of his glorious three-quarter-length red velvet jacket in the 2015 series was possibly another nod to the Third Doctor. Finally, on his last day of recording *Doctor Who*, Capaldi donned the jacket Jon Pertwee wore in 1973's *Planet of the Daleks*. The photo was taken and shared online by Mark Gatiss.

However, the award for best celebrity Pertwee cosplay must go to his own son, Sean, who electrified the internet in 2014 when he dressed as his dad for Halloween. Like father, like son.

jacket and custom-made frilly shirt two months later. My grandfather had passed away in 1995. He was thoroughly bemused by my acting ambitions but still came to see everything I did. Rita found a pair of his cufflinks and had my initials engraved. She'd made holes in my newly ruffled shirt especially for them.

Rita passed away in 2014.

My Third Doctor cosplay is, as you can probably tell, very personal. As such, I only bring it out on special occasions. Every time I wear my Third Doctor cosplay I'm proud to show off my grandmother's talent and skill, and my grandfather's continued presence.

My nine-month hunt taught me a lesson: I wasn't going to find a frilly shirt. It needed to be made.

The first time I wore my Third Doctor garb was early in 1997. It was opening night for the first performance of our acting class. There was a tradition that at the after-show party on opening night all the cast would attend in their best formal wear. Alex and I had the brilliant idea that we'd go as our favourite Doctors. So I went as the Third, taking my suit out for its public debut, and Al went as the Fourth, using my brown velour jacket.

It just so happened that, on the same night, my favourite band was playing at the university's student union bar. They're an obscure Aussie rock group called Things of Stone and Wood. So I performed in my first major stage play, I saw my favourite band perform live and even got to meet them afterwards – and all while wearing my gorgeous Third Doctor costume.

It was the greatest night in my young life.

I turned 40 this year and my fiancée, Caitlin, and best friend, David, decided to do something remarkable.

Without my knowledge they organised for a replica Third Doctor costume to be crafted for me by Jodie, a costume-making friend of ours. (Jodie also handmade a Valeyard costume for me in 2017… but that's another story.) In the lead-up to my birthday party David and I drove to the costume shop, where my eyes were covered with a blindfold upon arrival. Alterations and measurements were done, yet I had no idea what was being made for me. They even placed hats and gloves on me to put me off the scent!

And to top it all off… I finally got my green velvet jacket.

I now have two extremely special, custom-made Third Doctor costumes, organised and brought to life for me by people I love very dearly. **DWM**

Top left: David Bradley as the First Doctor and Mark Gatiss as the Third on the set of *An Adventure in Space and Time* (2013). Photo © Mark Gatiss.

Top centre: A delighted Peter Capaldi wears Jon Pertwee's jacket from *Planet of the Daleks* (1973) during a break in the recording of *Twice Upon a Time* (2017). Photo © Mark Gatiss.

Top right: Sean Pertwee dresses as his father for a Halloween party in 2014.

Above: Rob in his new Third Doctor outfit, with green jacket, on his 40th birthday.

Left: A dapper Doctor in *The Time Warrior* (1973-74).

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

From 19th-century Japan to the heart of the Time War, the latest audio adventures place the Doctor in some compelling scenarios...

Review by **PAUL KIRKLEY**
Illustration by **JAMIE LENMAN**

Reviewed this issue

- ***The First Doctor Adventures Volume Two*** (featuring the First Doctor, Susan, Ian and Barbara)
  RRP £23 (CD), £20 (download)
- ***Hour of the Cybermen*** (featuring the Sixth Doctor)
  RRP £14.99 (CD), £12.99 (download)
- ***The Eighth Doctor: The Time War 2*** (featuring the Eighth Doctor and Bliss)
  RRP £23 (CD), £20 (download)

Available from bigfinish.com

In an age that fetishises empty spectacle over storytelling – all those comic-book movies where people spend the interminable last reel knocking lumps out of buildings – *Doctor Who*'s continued devotion to the nuts and bolts of plotting is something to treasure. We're all stories in the end, said the Eleventh Doctor. And Big Finish, as they often remind us, *love* stories.

But can you have too much of a good thing? There are times when *Doctor Who* adventures feel like an overstuffed cushion, splitting at the seams with plots and sub-plots and finicky explanations. Which may go some way to explaining why the pace of earlier serials can seem, to the modern viewer, a bit on the glacial side.

The First Doctor Adventures marks a conscious return to what producer David Richardson calls "a slightly quaint way of telling *Doctor Who* stories". John Dorney, whose *The Invention of Death* opens this second double bill of audio adventures for David Bradley's mysterious time traveller, describes *Doctor Who* in its infancy as telling "stories about ideas" – part of the reason why, by the writer's own admission, the plot here "only turns up in episode three".

That's a slight exaggeration. But it's true that Dr Who, Susan, Ian and Barbara spend an authentically long time faffing and fretting before getting out of the door, after which a good episode-and-a-half is dedicated to the kind of scene-setting they'd crack through before the opening titles of the modern show. This, to my ears at least, is no bad thing.

The Doctor has just attempted an ambitious "temporal slingshot" in order to try to return Ian and Barbara to – all together now – London, 1965! (Or thereabouts, anyway.)

BBC
DOCTOR WHO
FULL CAST AUDIO DRAMA STARRING
DAVID BRADLEY, CLAUDIA GRANT, JEMMA POWELL AND JAMIE GLOVER
THE FIRST DOCTOR ADVENTURES
VOLUME TWO

Instead, they've landed on Ashtallah, home to a race of "unicellular anthropoids" (planet of the amoeba people, basically). "Even by our standards these aliens are pretty... alien," notes Ian. Though, to be fair, they probably feel the same way about a British schoolmaster in worsted flannels.

The big 'idea', to borrow Dorney's word, is that the

Right: Jamie Glover as William Russell (who played Ian Chesterton), and Jemma Powell as Jacqueline Hill (who played Barbara Wright), in the 2013 drama *An Adventure in Space and Time.*

Below: Also starring in *An Adventure in Space and Time* were Claudia Grant as Carole Ann Ford (who played Susan Foreman) and David Bradley as William Hartnell (who played the Doctor).

Ashtallahns don't die. Ever. This is a society that has no experience of loss – and consequently no experience of heartbreak, or fear, or even love. The script is also a meditation on how mortality is a driver to great invention. At the time, these might have seemed like big ideas for the little show designed to fill the gap between *Grandstand* and *Juke Box Jury*, but the best *Doctor Who* has always worn its philosophy lightly.

The plot, when it eventually heaves into view, concerns what happens when death comes to Ashtallah. In short, a murder mystery happens, but on a deeper level, the natives learn that "death is an absence – a regret for things unseen and lives unlived; a hole at the very heart of your being that can never be filled".

(As an aside, Dorney also casually plants the seed of Barbara and Ian's post-TARDIS life as hinted at by Russell T Davies in *The Sarah Jane Adventures* – one of those delicious little moments when *Doctor Who* makes a synaptic leap across the decades.)

Director Nicholas Briggs and sound designer Howard Carter take their cues from the script to realise a suitably otherworldly environment (though the score is perhaps a little too... melodic for the musique concrete of mid-60s *Who*). And credit to Tracy Wiles and Michelle Morris, who do a sterling job of selling an entire race and culture as Ashtallahns Sharlan and Brenna.

In keeping with the period's house style, the second half of this set, *The Barbarians and the Samurai*, is that none-more Hartnell prospect – a 'pure historical'. In this story our heroes find themselves caught up in the political ambitions of a ruthless feudal lord in 19th-century Japan. This is almost as strange an environment as Ashtallah, thanks to the Japanese policy of exclusion that banned westerners from entering the country for hundreds of years. "The past is an alien world to us," notes director Nicholas Briggs (going one further than LP Hartley, for whom it was merely another country).

Writer Andrew Smith has gone deep on the research, and is lucky to have Miss Barbara Wright on hand to explain it to the rest of us. (It says a lot about the age from which *Doctor Who* sprang that science and history teachers were considered ideal audience identification figures for young viewers. Presumably today they'd be a vlogger and someone off *Love Island*.)

At heart, this is a *Boy's Own* adventure story; a tale of castles and torch-lit secret passages in which Ian, inevitably, has a sword fight while dressed as a Samurai – albeit one that also alights on questions of honour, betrayal and sexual politics. The stakes, by modern *Doctor Who* standards, are small beer, mainly involving people getting locked up and trying to escape but, again, it's none the worse for that.

A certain amount of mental recalibration *is* required to accept Claudia Grant, Jemma Powell and Jamie Glover as the original TARDIS crew.

Sydney Newman, who famously favoured historical and scientific romances over silly stories about BEMs (bug-eyed monsters) would certainly find little to pick fault with in this set, which serves as a fitting tribute to the show as originally conceived by him and all those men called Donald. And while the exotic Ashtallahns might have caused the BBC's designers some headaches back in the day, there's little in these unhurried, talky scripts that couldn't have been easily accommodated in Lime Grove Studio D.

A certain amount of mental recalibration *is* required to accept Claudia Grant, Jemma Powell and Jamie Glover as the original TARDIS crew as, while they might *look* like Susan, Barbara and Ian (hence their casting in 2013's *An Adventure in Space and Time*) they don't necessarily sound like them. Taken on their own terms, though, they do a terrific job of capturing the characters' essential bravery and decency.

David Bradley has the advantage of being canonical (a buzzword that excites us *Who* fans almost as much as 'pure historical') but he's a fine Doctor, however you slice it. It's not a carbon-copy performance of William Hartnell, by any means, but one that beautifully channels his impish spirit. Really, what a gift it is, after all these years, to have the First Doctor walk among us again.

Also on manoeuvres after a long lay-off are the Cybermen. Yes, I know they were only on telly at Christmas, but I'm talking about a specific vintage of Cyberman – the ones who wore spray-painted flight suits and had a tendency to vomit green milk.

"I can't quite place the face," quips the Sixth Doctor in *Hour of the Cybermen*, but there's no mistaking the voice, as David Banks brings his Vader-ish bass notes to the Cyber Leader for the first time since 1988. Reprising the role is clearly like slipping into a pair of comfy silver moon boots: when he utters his first "Excellent!" you can virtually hear him clenching his fist in the sound booth.

In some ways, it's your classic 1980s Cyber tale, from Steve Foxon's authentic, Radiophonic Workshop-riffing score to the first episode →

→ cliffhanger revealing the silver cyborgs lurking in wait, their plans already well advanced. Banks is even accompanied by his long-serving wingman, Cyber Lieutenant Mark Hardy. In other respects, though, Andrew Smith's script has all the hallmarks of an early 70s Pertwee caper, complete with UNIT helicopters, a deserted central London, astronauts returning to Earth, a tracking station in the Home Counties and alien hostiles holed up in a barn.

It's rip-roaring stuff, and the story carries added emotional heft thanks to the return of UNIT medical officer Daniel Hopkins (all grown up Inbetweener Blake Harrison), whose life has taken a tragic turn since he met the Fifth Doctor in April's *The Helliax Rift*.

> In many ways, *Hour of the Cybermen* is a solidly trad piece of *Doctor Who* storytelling.

Blinded by grief, Daniel actively craves Cyber conversion – unlike companion-of-the-week Riva (likeably played by Frog Stone) who, in a rather dramatic case of *in medias res*, is already midway through the process when we meet her. Daniel's argument that "removing emotion isn't only a strength, it's a kindness" gifts Colin Baker with one of those classic ripostes – to file alongside the First Doctor's "love, pride, hate, fear" speech and the Fifth Doctor's paean to a well-prepared meal: "No human would ever feel grief," he sighs. "They'd also never feel joy, or love. They wouldn't cry, but they'd also never, ever smile."

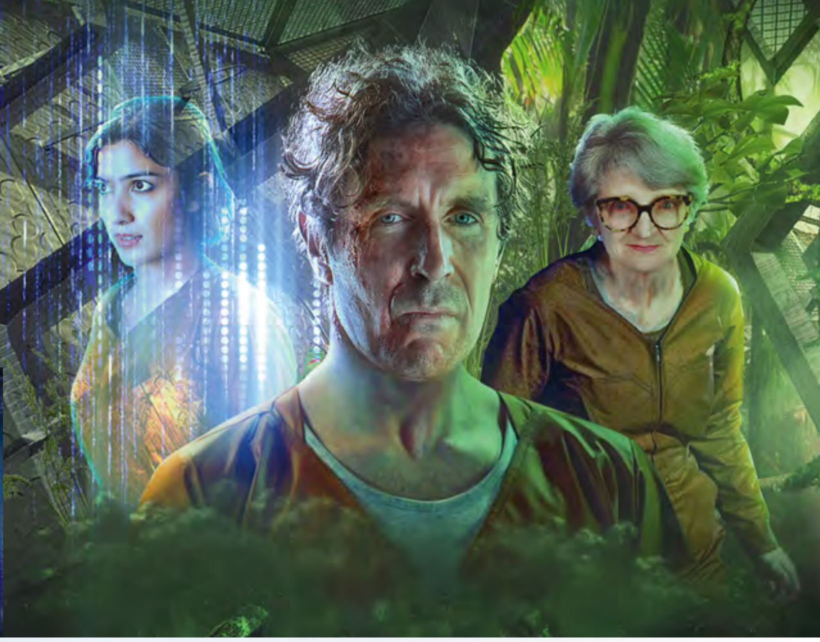
In many ways, *Hour of the Cybermen* is a solidly trad piece of *Doctor Who* storytelling. And if that sounds like faint praise, it isn't: most viewers – Colin Baker among them, I suspect – would have killed for something this good to be the boilerplate standard back in 1985. (Basically, there's a clichéd one-word verdict I'm trying to avoid here, but let's just say it's best served with a clenched fist.)

For a man who wants no part of the Time War, the Eighth Doctor continues to do a pretty poor job of avoiding it. But you can't blame a guy for trying: in *The Time War 2*, he's determined to keep his new companion Bliss (the excellent Rakhee Thakrar) away from the action, only to find its malign influence seeping into every corner of the universe he runs to.

As such, this is a more loosely-themed anthology than the previous set, one that takes us from an Orwellian dystopia (think *Nineteen Eighty-Four* – with Daleks!) to a claustrophobic submarine drama (with Daleks!). There are a few surprising developments along the way, too, not least national treasure Julia McKenzie as the Twelve – aka splintered personality Time Lord sociopath the Eleven, newly regenerated as a sweet old lady in twinset and pearls – and Jon Culshaw as an Ogron version of the Doctor.

Yes, you read that right: that really is one of the simian grunts from 1973's *Frontier in Space* dressed in a frock coat and floppy cravat, his leathery face framed by the Eighth Doctor's luscious locks. How could such a thing possibly have come to pass? As ever with *Doctor Who*, it's a long story. **DWM**

BBC
DOCTOR WHO
HOUR OF THE CYBERMEN



Right: Bliss (Rakhee Thakrar), the Doctor (Paul McGann) and the Twelve (Julia McKenzie) in *The Time War 2*. Art by Tom Webster.

Below: Turlough (Mark Strickson) in *Mawdryn Undead*.

Talking Book

Mawdryn Undead
(featuring the Fifth Doctor, Tegan, Nyssa and Turlough)
Written by Peter Grimwade
Read by David Collings **RRP** £20 (CD)

Available from BBC Audio

In 1983 *Mawdryn Undead* was a notable television story for several reasons. It was the debut of new companion Turlough; a rematch with Key to Time villain the Black Guardian; and, in the Doctor's 20th anniversary year, a return for Brigadier Lethbridge-Stewart. It also made for a cracking entry in the Target novels range, adapted by Peter Grimwade from his television scripts.

Aboard the TARDIS, the Doctor, Tegan and Nyssa have a close encounter with a spacecraft on a warp ellipse; when they materialise on board, they find the ship's sumptuous corridors eerily deserted. Meanwhile on Earth at Brendan School, misfit pupil Turlough enters into a deadly pact with the Black Guardian, a powerful being who craves revenge on the Doctor. With the Doctor separated across time from his companions, does his old friend Brigadier Lethbridge-Stewart have the key to a mystery, and can Tegan and Nyssa trust the ravaged being in the TARDIS who claims to be the Doctor?

David Collings – the TV version's Mawdryn – is pitch perfect as reader here. That textured voice works on so many levels, combining weary cynicism that borders on the sinister with a feeling he's one step away from finding the whole thing enormously amusing. It's a great match for the unsettling tone of the story and Peter Grimwade's eloquently constructed prose. In fact this is possibly one of the best-written novels in the entire range, it's richness a good fit for the audiobook medium.

BBC
DOCTOR WHO
MAWDRYN UNDEAD
PETER GRIMWADE
READ BY DAVID COLLINGS

Bridging music between scenes and chapters has a military tone, tinged with more sombre passages that reinforce the sinister feel running through the story. *Mawdryn Undead* is an impressive piece of work all round – a great TV story adapted into a superb novel, with a wonderful reader who revisits one of his numerous *Doctor Who* roles. It's another slick success from BBC Audio.
MARK WRIGHT

DVD

Koch Media RRP £14.99

The Doctors: The Sylvester McCoy Years

It's a crime that, come Christmas, our book shops are swelling with the rush-released autobiographies of so many beige-brained celebrities, yet someone as shimmering as Sylvester McCoy has yet to commit his multi-coloured life to the printed page. At just 63 minutes, Reeltime's 1994 chat with the then-48-year-old Scottish glitterball is only able to graze the surface of a remarkable, proudly offbeat life, but it's still a cherishable look at the actor behind the question-mark jumper.

That interview with the man born Percy James Patrick Kent-Smith is the headline doc of Reeltime Pictures' latest compilation of *Myth Makers* videos but, unlike some of its other Doctor-themed packages, this one's rather more loosely tied. Ace actress Sophie Aldred and script editor Andrew Cartmel pop up, but there's no John Nathan-Turner (producer), nor Bonnie Langford (Mel), so Reeltime has instead filled out this collection with single-story names Lisa Bowerman (*Survival*, 1989), Angela Bruce (*Battlefield*, 1989) and Jessica Martin (*The Greatest Show in the Galaxy* 1988-89).

The McCoy conversation takes Sylvester, still then the reigning Doctor Who, back to Rutland, Leicestershire, which had been the primary location for *Battlefield*. Shrewdly eschewing the normal bum-on-seat approach, this takes the ferociously fidgety McCoy on a nostalgic tour (if something just five years old can be nostalgic) around the area, anecdotes a-blazing, and with a cameoing Sophie Aldred on hand with some amusingly daft "emergency questions".

Rewind three years, and Sophie was the star of her own *Myth Makers*, which saw presenter Nicholas Briggs take the fresh-faced actor (then just 29) on a tour of her childhood haunts. While some fall kind of flat ("No, no vibes at all," she shrugs after visiting the house she was born in, but then given she left it when she was still a baby, maybe it's not such a great surprise), but others, like when she drops in on her old school for the first time in a quarter of a century, have the thrill of genuine spontaneity.

> **Lisa Bowerman may be a "jobbing actor" in the real world, but in terms of *Doctor Who* she's a superstar.**

Fast-*forward* 25 years (sorry, is this making you dizzy?) and Sophie was promoted from interviewee to interviewer for *Myth Makers*' 2016 chat with one-time goth-garbed lycanthrope Jessica Martin. The former ITV fave talks warmly of her time on *The Greatest Show in the Galaxy*, gleefully recalling a sauced-up Sylvester McCoy and TP McKenna being "loud and leery" (hey, it was the 80s), and having Peggy Mount help her with her curlers.

Sophie sits in as interviewer once more for a mint-fresh interview, recorded specifically for this collection, with Angela (Brigadier Bambera) Bruce. Looking startlingly unchanged from her one-shot appearance as Lethbridge-Stewart's bullish successor, she talks poignantly about growing up as the only black girl (she was adopted) in the mining town of Craghead in County Durham (her social worker even wrote in a report, "Angela's such a happy child, considering she's so coloured").

Top right: Sophie Aldred reminisces with Nick Briggs in a 1991 interview.

Above inset: Lisa Bowerman is interviewed in 2018.

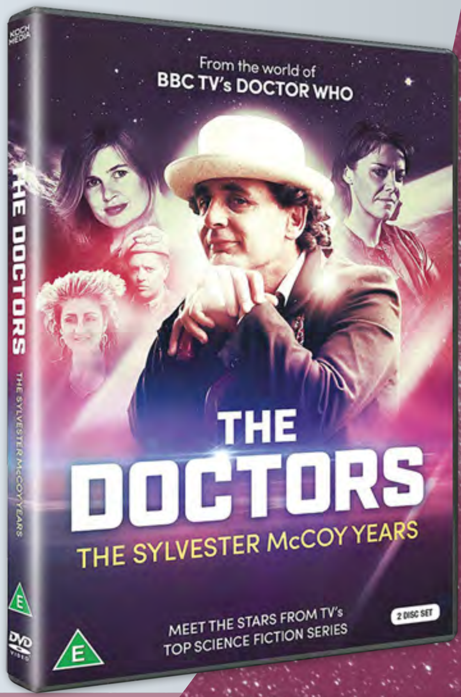
Left: On location for 1989's *Battlefield* in Rutland, Leicestershire – Ling Tai (as Shou Yuing), Angela Bruce (Brigadier Bambera), Sylvester MCoy (the Doctor) and Sophie Aldred (Ace) in the Doctor's car, Bessie.

Another hot-off-the-press chat is with actor, director and photographer Lisa Bowerman. Of course, her two, sweaty, costume-caked weeks working on *Survival* pale next to her two-decades-long association with the part of Professor Bernice Summerfield for Big Finish, which provides the meat of this Robert Dick-compered piece. She may be, as she describes herself, a "jobbing actor" in the real world, but in terms of *Doctor Who* she's a superstar of Cate Blanchett-like proportions.

The man who wrote the words that saw out the Sylvester McCoy era (about "tea getting cold and cities made of song") was script editor Andrew Cartmel. Not a man handicapped by self-doubt, he bites back at interviewer Nick Briggs at one point after being told that his stories are considered overly complex ("Can you give me some examples?" he says, testily). But whatever you think about the man and his ideas, it's hard to deny his vision of *Doctor Who* and of the Doctor was as bold as it was radical.

It's been a long while since Reeltime revisited an old guest for a catch-up, and McCoy deserves the honour more than most. There's the 1996 TV Movie, *The Hobbit*, *Sense8* and a million Big Finishes to gush about, as well as way more about his deliciously cuckoo career pre-*Who*. One for *The Sylvester McCoy Years 2*, for sure.

STEVE O'BRIEN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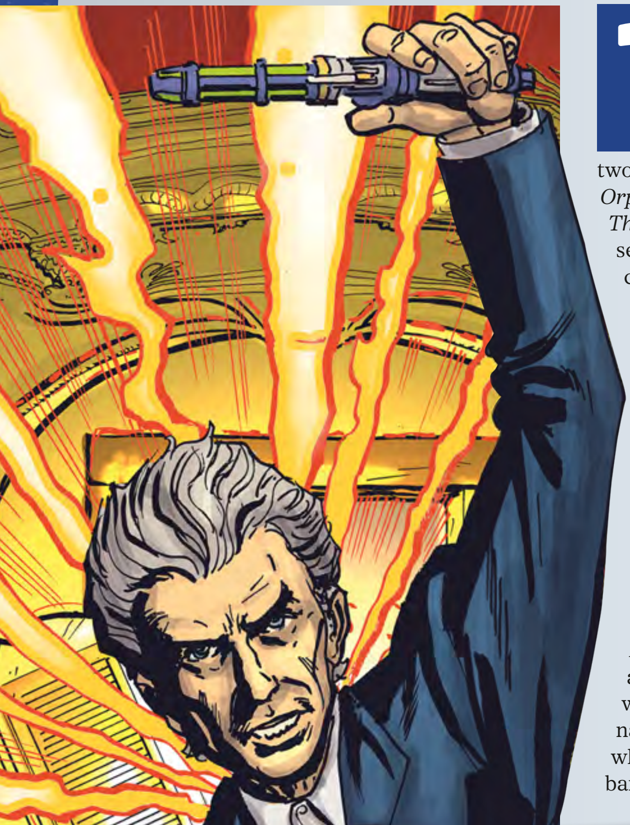
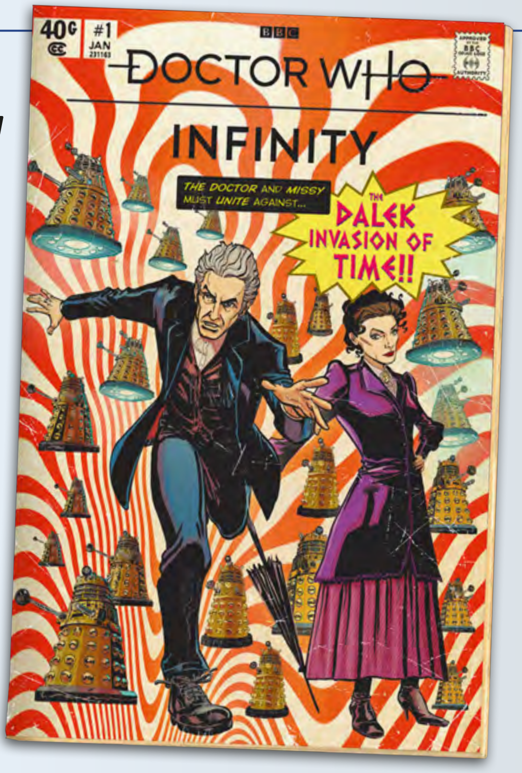
Doctor Who: Infinity

» The Dalek Invasion of Time
» The Orphans of the Polyoptra
» The Lady of the Lake

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BBC
DOCTOR WHO
INFINITY
THE DOCTOR AND MISSY MUST UNITE AGAINST...
THE DALEK INVASION OF TIME!!

Doctor Who: Infinity is a hard concept to explain.

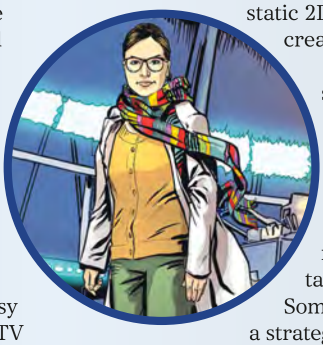
It's a platform – or an app, if you prefer – where you can access a series of *Doctor Who* games. It comes with two: *The Dalek Invasion of Time* and *The Orphans of the Polyoptra*. A third game, *The Lady of the Lake*, can be purchased separately, with more scheduled for the coming months.

These are effectively interactive comics, punctuated with puzzles that players must overcome to progress the narrative. It's a bit like a mash-up between *Doctor Who* graphic novels, Big Finish audios and chess.

The games each feature different artists, actors and writers – many of whom have worked on *Doctor Who* in the past.

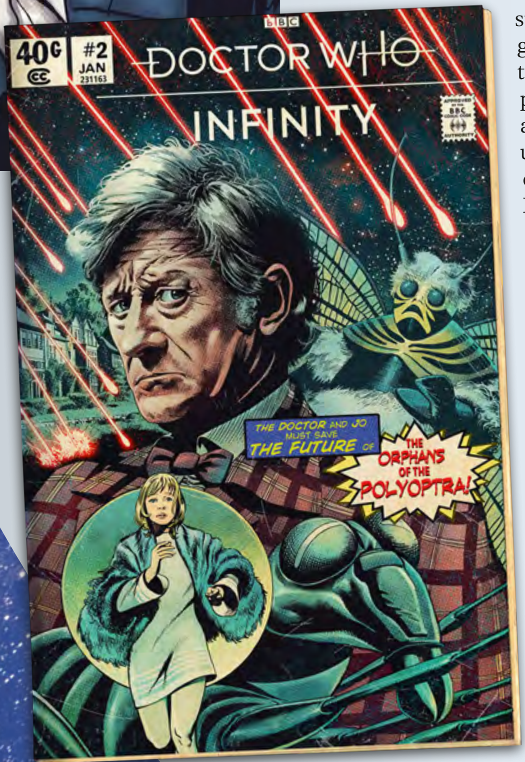
The strongest of the three stories is *The Dalek Invasion of Time*, a Twelfth Doctor tale written by George Mann and narrated by Michelle Gomez, who relishes her return as Missy barely a year since she left the TV series. The game tells the story of Freya, a child genius who witnesses the extermination of her parents by the Daleks and decides to save the universe by converting everyone into her own Dalek equivalents. The action primarily takes place on Earth, and sees the Doctor, Bill, Nardole and Missy travel through various time periods.

The majority of the dialogue is conveyed by comic bubble text, although Ingrid Oliver returns to voice Osgood, while *Game of Thrones* actor Bella Ramsey does an impressive job of grounding the story's tragic villain. Yet Gomez is the real star, with Mann successfully capturing Missy's erratic humour.



The art by Mike Collins is suitably striking (check out the Roman Daleks), and the game employs technology called Panoply to give the static 2D images a bit of movement, creating an almost animated effect.

The gameplay, which is something of an acquired taste, is centred on a board of gems that players must move around to hack the Dalek pathweb, dodge masonry, attack enemies, avoid detection, reconnect lost memories and tackle numerous other scenarios. Sometimes this plays out like a strategy game, while elsewhere it's a straight up puzzle where one wrong move can mean starting from scratch. It can be simultaneously satisfying and frustrating, although the game allows you to skip puzzles that are proving particularly taxing.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BBC
DOCTOR WHO
INFINITY
THE DOCTOR AND JO MUST SAVE THE FUTURE OF
THE ORPHANS OF THE POLYOPTRA!

Above left: The Twelfth Doctor in *The Dalek Invasion of Time*. The artwork for this game was created by Mike Collins and Kris Carter.

Top right: *The Dalek Invasion of Time*, imagined as a comic book to help promote the game.

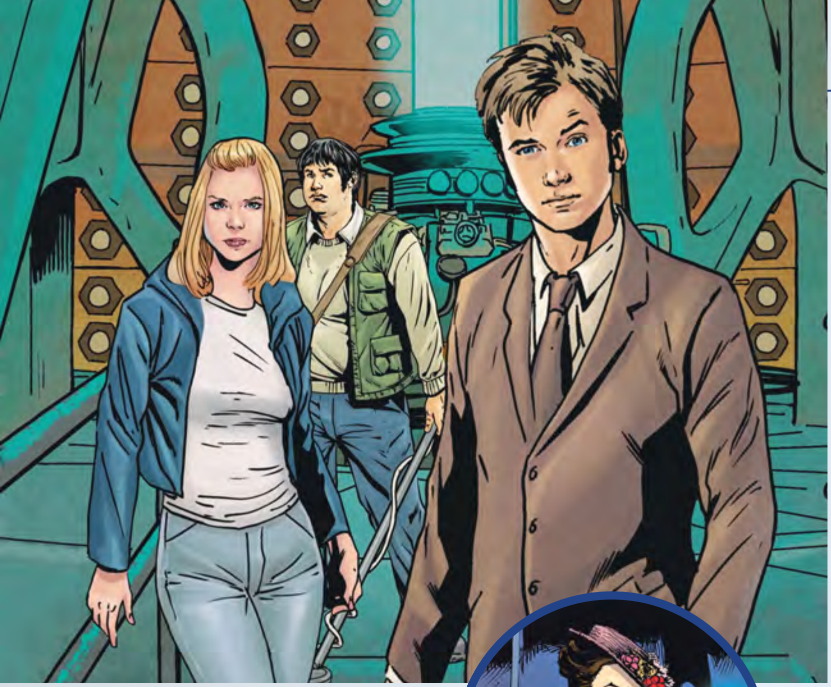
Above right inset: Osgood returns to help the Doctor.

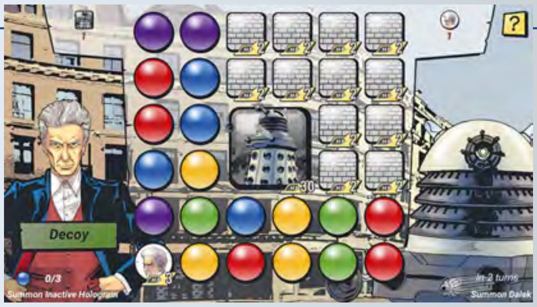
Right: *The Orphans of the Polyoptra*, imagined as a comic book. Art by David A Roach and Dylan Teague.

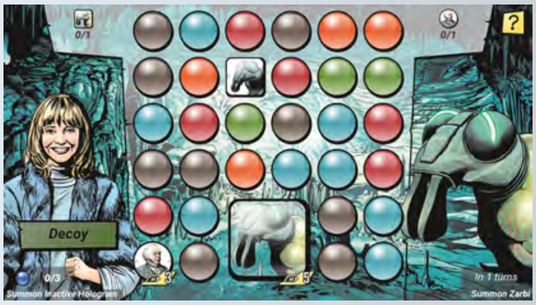
Game

» The Dalek Invasion of Time/ The Orphans of the Polyoptra
RRP £9.29
DEVELOPER Tiny Rebel Games
WRITTEN BY George Mann, Gary Russell
DRAWN BY Mike Collins, David Roach
STARRING Michelle Gomez, Ingrid Oliver, Katy Manning, Bella Ramsey
PLATFORMS PC, Mac and mobile devices

» The Lady of the Lake
RRP £4.79
DEVELOPER Tiny Rebel Games
WRITTEN BY Scott Handcock
DRAWN BY Neil Edwards
STARRING Celyn Jones, Katy Manning, Marilyn Le Conte
PLATFORMS PC, Mac and mobile devices







Far left: The Tenth Doctor and Rose are joined by a metal detectorist called Geraint in *The Lady of the Lake*. Art by Neil Edwards and John-Paul Bove.

Left: Puzzles to solve in *The Dalek Invasion of Time* (above) and *The Orphans of the Polyoptra* (below).

Left inset: Missy in *The Dalek Invasion of Time*.

Below left: *The Dalek Invasion of Time*.

Below centre: The Third Doctor and Jo in *The Orphans of the Polyoptra*.

Below right: *The Lady of the Lake*, imagined as a comic book.

The second game, *The Orphans of the Polyoptra*, is quite different. This is a Third Doctor adventure written by Gary Russell (apparently his final *Doctor Who* story), drawn by David Roach and narrated by Katy Manning. It's a slower-paced, darker-hued tale featuring the Zarbi and a time-travelling portal in a kitchen. The game's locations include destroyed mansions and shadowy mines – these and a plot involving child enslavement give everything a sinister feel. It's made all the more unnerving by Katy Manning's friendly narration, as she recounts the adventure to her grandson as if it's a bedtime story.

> **The game uses technology called Panoply to give the static 2D images a bit of movement, creating an animated effect.**

The gameplay is essentially the same as the first title, with an added focus on skill-based challenges. Players are required to memorise tiles, think quickly and carefully manipulate gems to attack some opponents but not others. Again, it can get tricky, and working out what to do is half the challenge.

The final story (for now) is *The Lady of the Lake*, which is available separately. This is a Tenth Doctor adventure written by Scott Handcock and featuring Rose. The game is a melancholic meander through the hills of Wales. Ancient Welsh poetry is read by Celyn Jones, who plays the game's narrator – a heartbroken metal detectorist called Geraint.

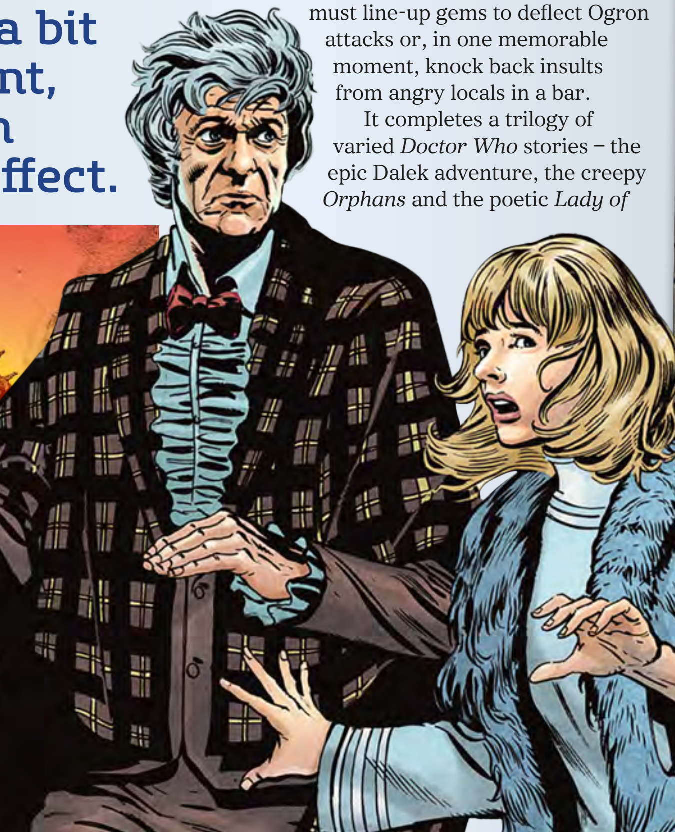
It's a sad, initially sedate adventure, but also the most fun to play. The gameplay is focused on strategic combat, where players must line-up gems to deflect Ogron attacks or, in one memorable moment, knock back insults from angry locals in a bar.

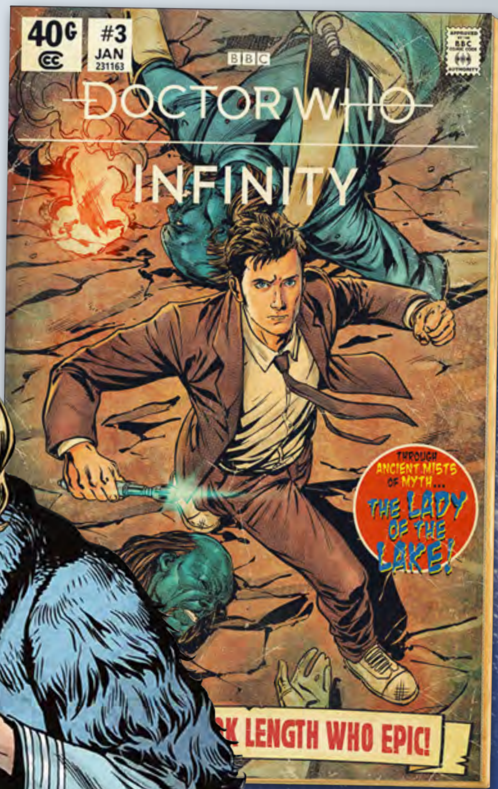
It completes a trilogy of varied *Doctor Who* stories – the epic Dalek adventure, the creepy *Orphans* and the poetic *Lady of the Lake*. All three have clearly been made with care, and although the bar was never set that high, these are the best *Doctor Who* stories ever told in a video game.

Yet these are ultimately puzzle games. Don't expect some big-budget interactive story where your decisions will impact proceedings. You don't really play as the Doctor (not that running away and waving a sonic screwdriver makes for a good video game character… if only the Doctor shot things we'd have a series of hit games by now). These are sometimes satisfying, sometimes frustrating puzzlers, linked together with beautiful art and intriguing stories.

There's a lot of content here for the price. And if you're the sort who likes a bit of Sudoku with your *Doctor Who*, then this is a novel way of experiencing some new adventures.

CHRIS DRING





Competitions

Your chance to bag the latest *Who* goodies!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

WIN!

THE DIARY OF RIVER SONG SERIES FOUR CD BOX SET

The Diary of River Song Series Four is new from Big Finish. It stars Alex Kingston as River Song and Tom Baker as the Fourth Doctor.

When River Song visits a place where time has vanished, a genie escapes its bottle. The Discordia are freed – nihilistic time pirates, in devilish form, altering the past to make sure they never lose. This time, River may have met her match.

The box set comprises the following four stories: *Time in a Bottle* by Emma Reeves and Matt Fitton, *Kings of Infinite Space* by Donald McLeary, *Whodunnit?* by Matt Fitton and *Someone I Once Knew* by John Dorney.

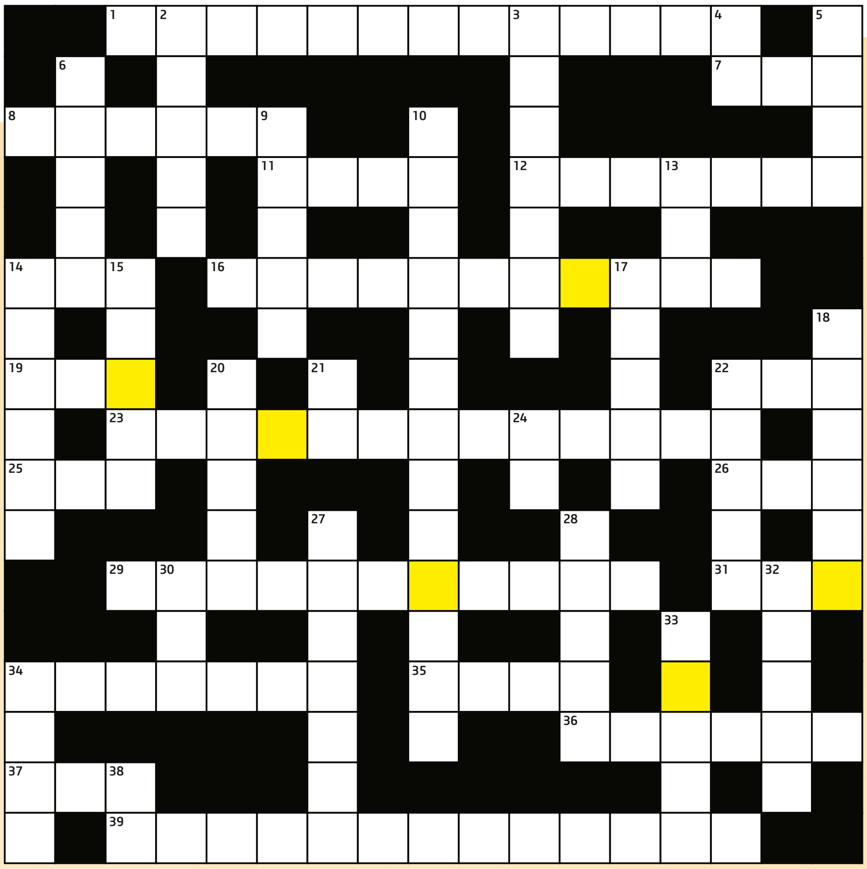
The Diary of River Song Series Four is available from *bigfinish.com* from September, priced £23 on CD and £20 to download.

DWM has **FIVE** copies to give away to lucky readers who can successfully rearrange the letters in the yellow squares to form the name of one of the Doctor's companions.

ALEX KINGSTON • TOM BAKER • NICHOLAS ASBURY • JOSH BOLT
BBC DOCTOR WHO
The Diary of
RIVER SONG
SERIES FOUR

What's the difference between Five Hundred Eyes and Four Hundred Dawns?

DWM CROSSWORD

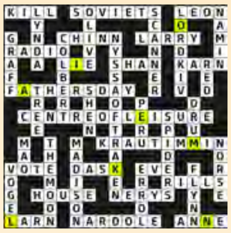


ACROSS

1 The hundredth Target novelisation (3,3,7)
7 A Dalek (3)
8 (and 12 Across) The hundredth *Doctor Who* story: The – (6,2,5)
11 Rose Tyler saw this band play Wembley (4)
12 See 8 Across
14 The Moon, apparently (3)
16 Creature that transmitted the Green Death (5,6)
19 Hawk and Weismuller's employers (1,1,1)
22 The Doctor facetiously suggested a Viking helmet was a space helmet for a __ (3)
23 The hundredth *Doctor Who* episode since the series returned in 2005: The – (7,6)
25 Arthur Terrall thought the Doctor was a devotee of this writer (3)
26 Creature that the Zarbi resemble (3)
29 __ __ __ __ *Hundred* – poetry collection (3,2,3,3)
31 Production code of *Colony in Space* (1,1,1)
34 (and 39 Across) Serial C's first episode (3,4,2,11)
35 Geoffrey ___ – writer (4)
36 This Doctor joined the Sixth in 1 Across (6)
37 Band covered by LINDA (1,1,1)
39 See 34 Across

DOWN

2 Goronwy gave the Doctor some (5)
3 _____ *of the Sun* (7)
4 Production code of *The Wheel in Space* (1,1)
5 The sea of death, for example (4)
6 Musician heard in *The Angels Take Manhattan* (5)
9 Bartender in Mercy (5)
10 He confronted the twelfth Cyber legion: The – (4,9)
13 Brother of Martha Jones (3)
14 (and 18 Down) The hundredth episode of *Doctor Who* (6,6)
15 A companion of the Doctor (5)
17 Dominic or Christopher ____ (5)
18 See 14 Down
20 Madge Arwell thought she was one... (5)
21 *Abbrev* Where the Doctor encountered the impossible astronaut (1,1)
22 *Time* ____ – mini episode (5)
24 *The* __ *Corral* (1,1)
27 _____ *of the Daleks* (7)
28 Structures built by the Ice Warriors on Mars (5)
30 A Monoid (3)
32 *The* ___ *of Nimon* (5)
33 Sailor shipwrecked on Atlantis (5)
34 Kiv commented on these when he took over Peri's body (4)
38 Production code of *The Ice Warriors* (1,1)

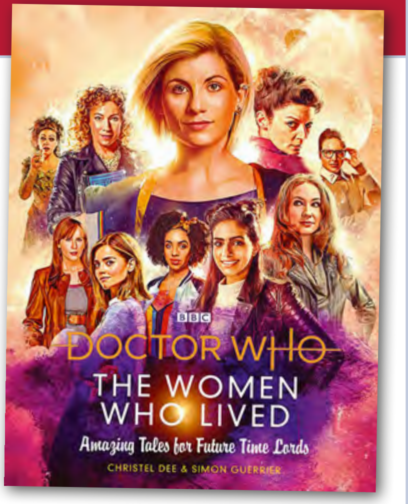


ANSWERS NEXT ISSUE

◀ **LAST ISSUE'S SOLUTION**

LAST ISSUE'S PRIZE WORD: **KAMELION**

THE WOMEN WHO LIVED BOOK


BBC
DOCTOR WHO
THE WOMEN WHO LIVED
Amazing Tales for Future Time Lords
CHRISTEL DEE & SIMON GUERRIER

Christel Dee and Simon Guerrier have written a new book that features more than 75 remarkable women from the *Doctor Who* universe – from real historical figures such as Agatha Christie and Queen Victoria, to the Doctor's companions Bill Potts and Yasmin Khan.

The Women Who Lived is illustrated with specially commissioned artwork by a team of female artists, including Gwen Burns, Valentina Mozzo and Sonia Leong.

The Women Who Lived is published in hardback by BBC Books on 27 September, priced £16.99. **DWM** has got **FIVE** copies of the book to give away to lucky readers. To be in with a chance of winning one, correctly answer the following question:

The 2015 TV episode *The Woman Who Lived* featured which recurring female character?

A Me (aka Ashildr) **B** Petronella Osgood
C Corporal Bell

THE ELEVENTH DOCTOR CHRONICLES CD BOX SET

New from Big Finish is *The Eleventh Doctor Chronicles*, a box set of four audio stories narrated by Jacob Dudman.

In *The Calendar Man* by AK Benedict the Doctor and Amy arrive on a misty colony world. Soon, Amy is on the trail of missing colonists. *The Top of the Tree* by Simon Guerrier sees young Kazran Sardick and the Doctor on one of their annual jaunts when they emerge into an ecosystem of deadly flora and fauna. In *The Light Keepers* by Roy Gill, the Doctor crashes into Dorium Maldovar's life and is enlisted to help find out what is going on inside a lighthouse belonging to the scavenger 'Beacon People'. The Doctor and Clara arrive in a 19th-century London dungeon in *False Coronets* by Alice Cavender. History has gone awry and Jane Austen must help rewrite it.

BBC
DOCTOR WHO
FOUR STORIES FROM THE ELEVENTH DOCTOR'S ERA
NARRATED BY JACOB DUDMAN
THE ELEVENTH DOCTOR CHRONICLES
BY AK BENEDICT • SIMON GUERRIER • ROY GILL • ALICE CAVENDER
FEATURING DANNY HORN AND SIMON FISHER-BECKER

The Eleventh Doctor Chronicles is available from *bigfinish.com,* priced £23 for the CD box set or £20 to download. We've got **FIVE** copies of the CD box set to give away. To be in with a chance of winning one, answer this question:

What are the Eleventh Doctor's favourite biscuits?

A Chocolate Hobnobs **B** Jammie Dodgers **C** Ginger Nuts

MYTH MAKERS: DAVID GOODERSON DVD

David Gooderson played Davros, creator of the Daleks, in the 1979 story *Destiny of the Daleks*. He's the latest subject in Reeltime's *Myth Makers* series of in-depth interviews with people connected to *Doctor Who*. In this DVD, David talks about his life and career with host Robert Dick.

David has appeared in *Lovejoy*, *Mapp & Lucia* and *A Touch of Frost* amongst other TV roles, as well as many BBC radio programmes, including *The Hitchhiker's Guide to the Galaxy* and *Huddwinks*.

This *Myth Makers* contains behind-the-scenes footage and a special feature with Kevin Jon Davies and Steve Cambden talking about their visit to the set of *Destiny of the Daleks* with their friend Jon Saville, nearly 40 years ago.

DAVID GOODERSON
Davros - Doctor Who
MYTH MAKERS
DVD

Myth Makers: David Gooderson is available from *timetraveltv.com,* priced £10 on DVD, £6 to download or £2.50 to stream. We've got **FIVE** copies of the DVD to give away. To be in with a chance of winning one, answer this question:

Who played Davros in the 1975 story *Genesis of the Daleks*?

A Michael Wisher **B** Michael Parkinson **C** Michael McIntyre

THE DOMINATORS TALKING BOOK

BBC
DOCTOR WHO
THE DOMINATORS
IAN MARTER
READ BY MICHAEL TROUGHTON

The latest release in BBC Audio's range of *Doctor Who* talking books is *The Dominators* by Ian Marter. Michael Troughton (Patrick Troughton's son) reads the novelisation of this TV adventure from 1968, which features the Second Doctor, Jamie and Zoe.

The Doctor remembers Dulkis as a civilised and peaceful place. But times have changed, and his second visit is not quite the holiday he was expecting. When the planet and its inhabitants are threatened with annihilation by an alien race, the pacifist Dulcians are more reluctant than ever to engage in acts of violence. None of them will lift a finger to fight the Dominators and their robot slaves, the Quarks. The Doctor, Jamie and Zoe may be the only ones capable of intervening to save the whole planet...

The Dominators is available from 6 September, priced £20 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. If you would like to be in with a chance of winning one, correctly answer this question:

Which actor, who presented the pre-school show *Play School*, appeared as Tensa in the TV version of *The Dominators*?

A Brian Cant **B** Derek Griffiths **C** Floella Benjamin

TERMS AND CONDITIONS

The competitions open on Thursday 23 August and close at 23.59 on Wednesday 19 September. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**

Above: Lisa Bowerman as Bernice Summerfield in a publicity photo for the first Big Finish audio release *Oh No It Isn't!* (1998).

AUDIO DRAMA

Bernice Summerfield: The Story So Far

Volumes One and Two

It's 20 years this September since Big Finish Productions released its first audio plays. Today, the company is best known for its *Doctor Who* ranges (1999-present), but it all began in the summer of 1998, when the company cast Lisa Bowerman in the title role of *Professor Bernice Summerfield*.

Bernice, or Benny to her friends, had been created by Paul Cornell for his 1992 novel *Love and War*. The book was an early instalment of Virgin's *The New Adventures*, which continued the Seventh Doctor's story beyond the television series' 1989 cancellation and gave him new companions. Benny, an archaeologist from the 26th century, was the first of these, and became so popular that when Virgin's *Doctor Who* lines ended, Benny kept going in books of her own.

Big Finish initially adapted six existing Benny novels for audio, before moving into original stories which continue to this day. (Lately, she's been travelling with the 'Unbound Doctor' – a parallel-universe Doctor described by James Goss, the series' current producer, as "basically a walking Tangfastic".) But to mark the 20th anniversary of Lisa's debut, the saga is on hold in favour of *The Story So Far*, a celebratory anthology in two volumes.

"Paul wanted key players from Benny's various Big Finish eras to be involved, and Lisa adored the idea of spending time with some of the guest stars she's

BIG FINISH
RRP (each volume) £20 (CD), £15 (download)
RELEASED September

Written by **JAMES GOSS, JACQUELINE RAYNER, SIMON GUERRIER, EDDIE ROBSON, DAVID LLEWELLYN, UNA McCORMACK**

LISA BOWERMAN • STEPHEN FEWELL • MILES RICHARDSON • EMILY LAING
Bernice SUMMERFIELD
THE STORY SO FAR
VOLUME ONE
EVER AFTER HAPPY BY JAMES GOSS
THE GREL INVASION OF EARTH BY JACQUELINE RAYNER
BRAXIATEL IN LOVE BY SIMON GUERRIER

worked with over the years,” explains James. “From those conversations we came up with the idea of six stories, each from a different era of Benny’s life – so we see her having adventures as a teenager, as an archaeologist, and as a companion to the Doctor.

“If you’ve never heard a Benny audio before, you’ll get to realise she’s shared her life with some stunning people. There’s rogue Time Lord Braxiatel, haphazard husband Jason Kane, best friend Ruth, and David Warner’s sourly twinkling Unbound Doctor. If you’re a devoted fan of Benny, you get six stories that should hopefully bring back a rush of fond memories, silently nail down the odd loose end, and remind you of how mad and fun and innovative the range has been.”

James opens Volume One with *Ever After Happy*, in which Lisa is joined by Emily Laing as a younger Benny. “She’s an outcast, living in the wild in the woods of a military academy,” says James. “This section of her life is a bit of an enigma, so we’ve hopefully come up with a solution for the various little continuity conflicts. The academy is under attack from a mysterious alien fleet and Benny has to work out which side she’s on. She’s not helped by the academy’s new gardener – a strange woman called Wintergreen who fancies herself as Benny’s Hagrid.

“Lisa and Emily sparkled together. The two are so alike, so effervescent, and Emily perfectly captures that unabashed enthusiasm that Bernice has. She never lets go, never stops, and never lets anyone catch her wondering if she’s doing the right thing.”

The Grel Invasion of Earth is written by Jacqueline Rayner, a *Benny* mainstay who scripted five of the original six audio adaptations.

“Benny has evolved over the years, but she’s always got the same soul, which is thanks to Paul for creating such a real character and to Lisa for inhabiting her so completely,” says Jac. “I was so torn when James asked me back, because I was wary of ruining happy memories, but being able to go right back to the beginning made a difference.”

Stephen Fewell returns in this story as Jason. “For me, *Benny* audios *are* Lisa and Steve,” says Jac. “Obviously I know she’s had a million adventures without Jason, but that’s my golden age. James said immediately that I could use Jason if I wanted, but if he hadn’t said that I’d have begged for him anyway! I suggested the Grel, with Paul Cornell’s permission, as they were in the very first *Benny* audio, and James wondered if I could do another First Doctor parody – as I had with *The Grel Escape* [2004], which was a ‘remake’ of *The Chase* [1965].”

Every Dark Thought pairs Benny with the Valeyard – introduced in 1986’s *The Trial of a Time Lord*.

As well as paying homage to 1964’s *The Dalek Invasion of Earth*, Jac’s story evokes the earliest *Benny* audios. “Which is interesting,” she says, “because back then we were deliberately using the *New Adventures* as stepping stones for our own universe, so the essence of *Benny* is being totally disrespectful of the past and to head off in new directions – whereas this is anchoring itself in what used to be!”

Simon Guerrier, who produced the *Benny* audios between 2006 and 2008, returns with *Braxiatel in Love*. “In my head, Brax sees Benny as the companion he never had,” says Simon, “so I was like, ‘What if he got a new companion and suddenly lost interest in Benny?’ I gleefully suggested to James that Brax was getting married and Benny didn’t like the bride, and James went, ‘*That* is the story we want to do!’”

Brax’s love interest is Veronica Bland. “She’s called ‘Veronica’ because it has the same etymological root as ‘Bernice’,” Simon explains. “My original idea was that she’d be like a slightly younger version of Benny, because that means everyone else can dismiss Benny’s concerns as her being a bit envious of this younger woman. Then I basically needed to come up with who she really was...”

Volume Two begins with a script from Eddie Robson, *Benny*’s producer from 2008 to 2009. Feeling that he’d already tied up the loose ends from his era, Eddie opted for something new. →

Above left: Lisa with Michael Jayston, who returns as the Valyard in *The Story So Far*.

Above right: Lisa has played Benny on audio for 20 years.

Below left: Some of the cast of *The Story So Far* Volume Two: David Warner, Joe Shire, Simon Ludders, Hussina Raja and Lisa.

Below right: Some of the cast and crew of *The Story So Far* Volume One. Clockwise from top left: Paul Cornell, Jonny Green, Ellie Darvill, Jac Rayner, Stephen Fewell, Lisa, Scott Handcock and Liam Hourican.

BEING BENNY

“It’s kind of everything to me,” says Lisa Bowerman of her role as Bernice Summerfield. “However niche you could describe Bernice, it’s very rare that you have an opportunity as an actress to play a character that’s so well realised. The thing with Benny is that she’s the heroine of her own series, but she’s fallible. She gets out of situations through her wit and her humanity and her intelligence rather than being a superhero. There is a parallel to the Doctor’s character in that she has a very firm fix on her own morality, but she is just a normal human being, and she makes mistakes as well as saving situations. She’s a real joy to play, and those parts don’t come along very often.

“I’ve done a lot of work in the interim,” she continues, “but Bernice, having been going so long, has become defining. That worries some people, especially if they’re in soap operas. You do get slightly worried if you’ve been playing a baddie all your life that people think you’re actually like that in real life! But I’m quite happy to live with ‘Oh, you’re Bernice!’

“The other worry is, if you’re running something for that long, it’s very easy to fall into a stereotype, and very easy for the character just to have the same old traits and the same old punchlines. But the thing that Big Finish and the producers that have worked on it over the years have realised is that she has to have progression – she’s not stayed the same for 20 years. And she’s still a pretty entertaining person to hang out with, I think.”

→ "It was more like writing a *Doctor Who* story from Benny's perspective than writing *Bernice Summerfield* the way I used to," he says, "so it didn't really feel like coming back – I was launching off something completely different."

Every Dark Thought pairs Benny with the Valeyard – the personification of the Doctor's dark side introduced in 1986's *The Trial of a Time Lord*. "One of the fun things about it was the opportunity to write the Valeyard without the Doctor there," says Eddie. "Benny has met several Doctors and knows all about regeneration, but has never met the Valeyard and doesn't have the Doctor there to say 'That's not me', so it was a really good opportunity to have Michael Jayston play his version of the Doctor. The listener knows it's not straightforwardly the Doctor, but Bernice doesn't, so we're kind of waiting for her to catch up. We know that she's in danger, but we don't know exactly what sort of danger and what his ultimate goal is."

In David Llewellyn's *Empress of the Drahvins*, Benny and Ruth meet the aliens from 1965's *Galaxy 4*. "David's come up with a tribute to a mad period of Benny's adventures where she encountered random *Doctor Who* monsters – the Sea Devils, the Monoids, the Giant Robot – so of course we've brought back the Drahvins, a race of women warriors," James explains. "He's had enormous fun coming up with an origin story for the Drahvins, and satirising a 1960s satire of strong women."

The final story is Una McCormack's *The Angel of History*, which features *Benny*'s present-day cast in new roles. David Warner plays the Professor, while Lisa is the focus as Annis, an academic trying to survive under authoritarian rule. "She's living in a world where she's seeing her freedoms curtailed, and is trying to battle against it, but we know – because we know what history is like – that maybe this isn't going to work out for her," says Una. "It was very hard not to be drawing on what happened in Germany in the 1930s, for example, but you can find parallels with any kind of move towards denying people rights – so, sadly, there's all too much that's contemporary at the moment.

"The title of the play is from a German philosopher called Walter Benjamin," Una adds. "A lot of what Benjamin writes about is trying to breathe on the embers of history. If you stop the light from being extinguished, and if you can summon up the dead, you're doing something to bring back their histories and not make their deaths wasted. So it mattered to me a lot, this play! I'm really proud of it."

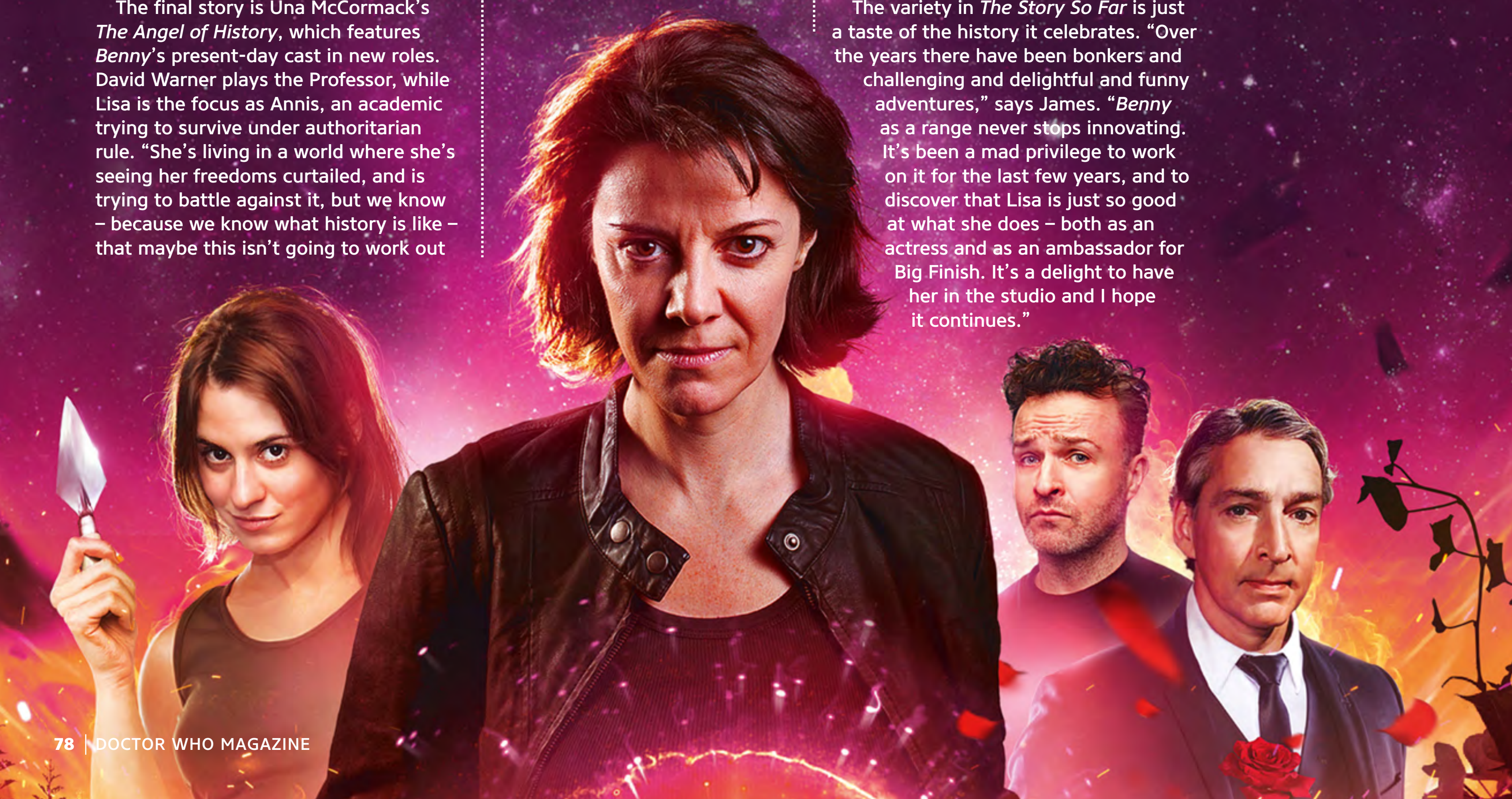
"It's a smashing, painful, uplifting tragedy to go out on," says James. "It's a quietly angry story of a courageous academic steadily destroyed by a fascist regime, her entire life drowning in mediocrity and bureaucracy. It's a unique, blistering story – a masterful study of the banality of evil. And if that makes it sound worthy, it's also bitterly funny and has a lot of gunfire."

The variety in *The Story So Far* is just a taste of the history it celebrates. "Over the years there have been bonkers and challenging and delightful and funny adventures," says James. "*Benny* as a range never stops innovating. It's been a mad privilege to work on it for the last few years, and to discover that Lisa is just so good at what she does – both as an actress and as an ambassador for Big Finish. It's a delight to have her in the studio and I hope it continues."

LISA BOWERMAN • MICHAEL JAYSTON • AYESHA ANTOINE • DA... WARNER
FROM THE WORLDS OF
BBC DOCTOR WHO
Bernice
SUMMERFIELD
THE STORY SO FAR
VOLUME TWO
EVERY DARK THOUGHT BY EDDIE ROBSON
EMPRESS OF THE DRAHVINS BY DAVID LLEWELLYN
THE ANGEL OF HISTORY BY UNA McCORMACK

STARRING

Lisa Bowerman	Bernice Summerfield/ Wintergreen
Stephen Fewell	Jason Kane
Michael Jayston	The Valeyard
David Warner	The Professor
Liz Sutherland-Lim	Professor Liyi
Mark Elstob	Chorus
Emily Laing	Bernice Summerfield
Miles Richardson	Irving Braxiatel
Mina Anwar	Captain Varda
Liam Hourican	The Grel
Che Francis	Simon
Robbie Stevens	The Academy Principal
Ellie Darvill	Davina
Jonny Green	Kerrigan
Gabrielle Glaister	Veronica Bland
Taj Atwal	Reep Saluja
Luke MacGregor	Computer
Ross Ford	The Caragot
Ayesha Antoine	Ruth
Eve Karpf	Shekkina
Rosanna Miles	Zabel
Luke MacGregor	Gorath
Joe Shire	Magister Temaire
Hussina Raja	Magistra Alker
Simon Ludders	Magister Feris



Above: Stephen Fewell (who plays Benny's husband Jason Kane) and Lisa with the writer who created Benny, Paul Cornell.

Below: Simon Holub's cover art for *The Story So Far* Volume One features a young Bernice Summerfield (Emily Laing), the older Benny (Lisa Bowerman), Jason Kane (Stephen Fewell) and Irving Braxiatel (Miles Richardson).

AUDIO DRAMA

The Diary of River Song: Series Four

The latest instalment of *The Diary of River Song* pits the Doctor's time-travelling wife against some new monsters. "They're an alien, pirate, 'time cannibal' race called the Discordia," explains script editor Matt Fitton. "They're time travellers who basically cheat – they can zip back along timelines to make sure they always win. They've got technology that they can adapt, like weapon arms that they can go back and change to make sure they've always got the right weapon available for whoever they're facing. They've even retro-engineered their biology so they look like demons from the Boschian underworld of devils with tails and horns and pitchforks, because they want to inspire fear in whoever they meet.

"In the first episode, River Song is tempted onto an expedition by one of her old colleagues, and finds a world where there is no time," Matt continues. "The Discordia are released, and go on to create chaos across the whole universe. Over the course of the series, the Discordia hunt down all River's friends. She tries to hide out from them for a while, but inadvertently involves the Doctor in events – and of course, to have his timeline rewritten would be chaotic."

The final episode features Tom Baker as the Fourth Doctor. "I could not have been more excited," says its writer, John Dorney. "The Fourth Doctor and River just seemed to be a match made in heaven – the idea of Tom Baker and Alex Kingston in a room interacting was obviously a thrill."

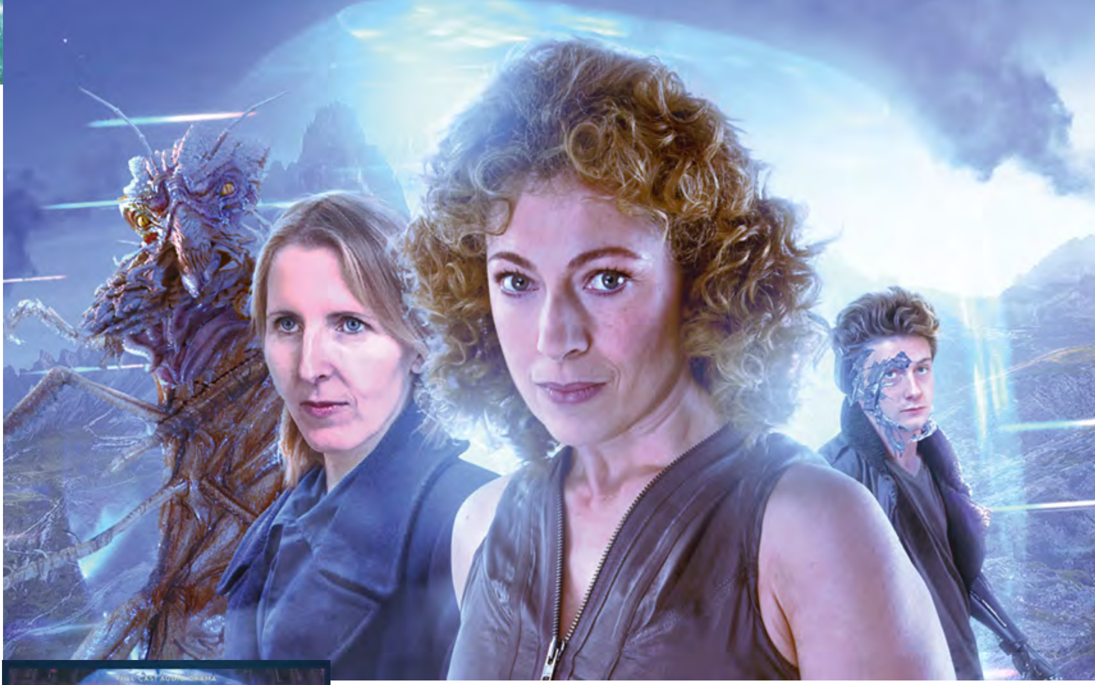
It's a pairing John has made the most of. "Even though this is my third script for this series, I haven't done much of River and the Doctor before, other than the tiniest amount of interaction with the Fifth Doctor in Series Three," he points out. "So it was nice to dive in with that completely, and take their interaction in a very different way from how *The Diary of River Song* has done it before."

There have already been hints that, in contrast to previous series, the Fourth Doctor will recognise River – the trailer released online in July ends with him delightedly exclaiming, "You're my wife! Hello sweetie!"

"It's a tricky one to talk about," says John, apologetically, "because that's literally the first scene, but at the same time, I kind of want it to be a surprise! But they get on very well, and it directly addresses a lot of the difficulties of having them interact that the previous series have had.

"I've managed to give them some solid flirting time," he adds. "I think they probably interact more directly and for more of the story than we've ever done before in the other *Diary* sets or in *Doom Coalition*. The story is very distinctly about the two of them, I would say."

John was in the studio when Tom and Alex recorded together. "I don't know who was more excited about meeting the other," he says of the two leads. "It was a very exciting thing to witness. Tom will riff and go saucy and mad, so he was taking it up to another level – which we had to drag him back from occasionally! I think Alex enjoyed that so spectacularly. There was a particular moment towards the end when Tom had gone – he'd done his last scene, and Alex was just finishing hers – and she took a line and just made it *ridiculously* fruity. She then turned around and said, 'Well, if Tom can do it...!' I don't know if that's stayed in, but it was very entertaining to see, and hopefully the results will be equally entertaining."



FULL CAST AUDIO DRAMA
The Diary of
RIVER SONG
ALEX KINGSTON in
KINGS OF INFINITE SPACE
by DONALD McLEARY

FULL CAST AUDIO DRAMA
The Diary of
RIVER SONG
ALEX KINGSTON in
SOMEONE I ONCE KNEW
by JOHN DORNEY

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED September

Written by **EMMA REEVES, MATT FITTON, DONALD McLEARY, JOHN DORNEY**

STARRING
Alex Kingston River Song
Tom Baker The Doctor
Adele Lynch Gammarae
Fenella Woolgar Professor Jemima Still /Formidian Queen
Josh Bolt Spod
George Asprey Melak
Nicholas Asbury Dante
Ewan Bailey Human/Alien /Robot Voices
Tim Bentinck Franz Kafka/Samsa
Alex Tregear Miss Vermillion/Vermillion
Christopher Naylor Lord Simon Whist/Captain Bartholomew
Shvorne Marks Cissy/Thelma Sketch
Nigel Anthony Rakkezar/Drayl
Nathalie Buscombe Garen/Galerayna

Above: Tom Webster's cover art for *Time in a Bottle*, the first story in the box set, features Professor Jemima Still (Fenella Woolgar), River Song (Alex Kingston) and Spod (Josh Bolt). **Below:** Alex Kingston and Josh Bolt in the studio for the recording of *The Diary of River Song* Series Four.

Upcoming Releases

BOOKS – PARTWORK

Wednesday 29 August
▶ *Doctor Who: The Complete History*
Issue 79 Panini, £9.99

Wednesday 12 September
▶ *Doctor Who: The Complete History*
Issue 80 Panini, £9.99

BOOKS

Thursday 27 September
▶ *The Women Who Lived* by Christel Dee and Simon Guerrier.
BBC Books, £16.99

DOCTOR WHO
THE OFFICIAL
ANNUAL 2019

Thursday 1 November
▶ *Doctor Who: The Official Annual 2019*
BBC Children's Books, £7.99

AUDIOS

SEPTEMBER RELEASES
▶ *Bernice Summerfield: The Story So Far – Volume One* by James Goss, Jacqueline Rayner, Simon Guerrier. Big Finish, £20 (CD), £15 (download)

▶ *Bernice Summerfield: The Story So Far – Volume Two* by Eddie Robson, David Llewellyn, Una McCormack. Big Finish, £20 (CD), £15 (download)

▶ *The Diary of River Song: Series Four* by Emma Reeves, Matt Fitton, Donald McLeary, John Dorney. Big Finish, £23 (CD), £20 (download)

▶ *The Dispossessed* [Seventh Doctor] by Mark Morris. Big Finish, £14.99 (CD), £12.99 (download)

▶ *The Dalek Occupation of Winter* [First Doctor] by David K Barnes. Big Finish, £14.99 (CD), £10.99 (download)

DOCTOR WHO
SHORT TRIPS

▶ *A Small Semblance of Home* [First Doctor] by Paul Phipps. Big Finish, £2.99 (download)

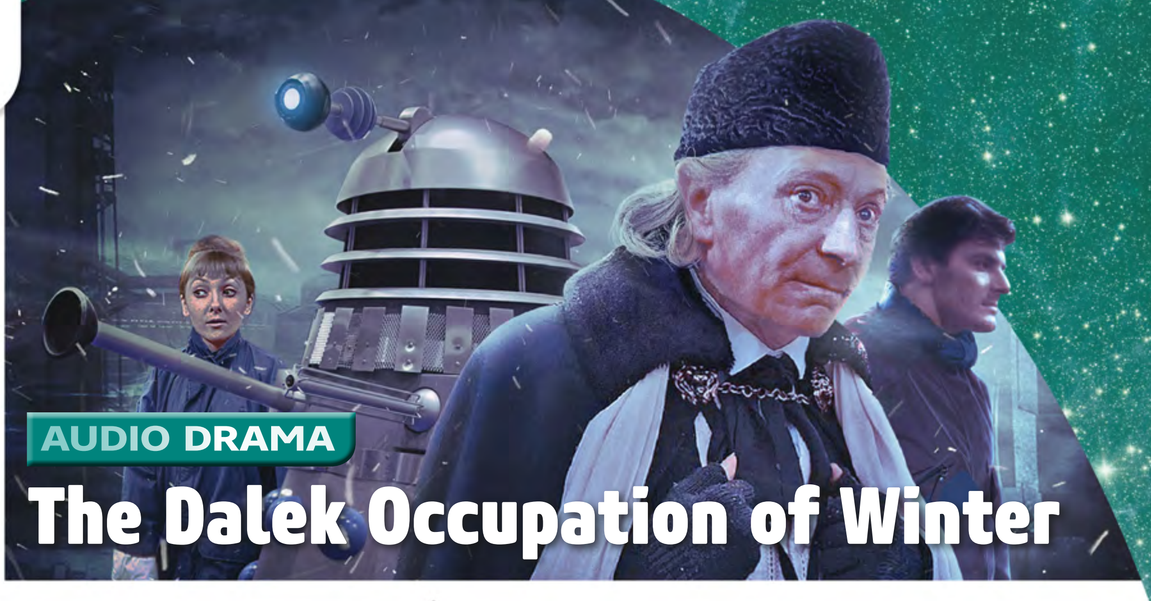
Thursday 6 September
▶ *Fortunes of War* [Sixth Doctor] by Justin Richards. BBC Audio, £10.99 (CD)

▶ *The Dominators* [Second Doctor] by Ian Marter. BBC Audio, £20 (CD)

MAGAZINES

Thursday 20 September
▶ DWM 530 Panini, £5.99

▶ DWM 530 limited edition, Panini, £9.99



AUDIO DRAMA

The Dalek Occupation of Winter

The Early Adventures – narrated dramas recreating the *Doctor Who* of the 1960s – are back for a fifth series, with a slight twist to the format. Although the stories remain self-contained, the end of each leads into the start of the next, and all four feature the same TARDIS team: the First Doctor, Vicki and Steven.

"I've always loved that trio," says David K Barnes, writer of opening story *The Dalek Occupation of Winter*. "What you get with Vicki and Steven is a kind of brother/sister dynamic. There's this slight rivalry, slight one-upping each other, but they're a lot of fun to spend time with. I think Vicki and Steven both have great loyalty to the Doctor, but Vicki's a bit more likely to poke fun and be a little bit silly and mischievous, whereas Steven's a bit more upstanding – but equally there's a streak of romance running through Steven when he's going off on his adventures."

David's script takes the team to the snowy city of Winter, on a faraway and perpetually cold planet. "We could have a glimmering sci-fi city, but that felt a bit anonymous to me and I wanted to conjure up an image much more readily," says David. "I think there's something about the 1960s stories that for me is quite wintery. When I watch a 1960s story, I find it is something of a 'cosy blanket' type of viewing, and I particularly like watching them in the winter months when it's really dark outside very early. So when it came to writing this story and wondering where this city would be, it was barely really a choice. You get to have, as a visual, the Doctor in his cloak and the Astrakhan hat – that's always been a strong image for me."

Winter is home to two races living in what seems to be perfect harmony. "I had the image of a Dalek on every street corner, and everyone thinking it's normal," David explains. "So in this particular society, people and Daleks seem to be working side by side. The people don't see anything strange about that, and the Daleks aren't doing anything particularly devious – they're just getting on with life together. We spend time with the world's leaders and we spend time with the people working in factories, and we see what the difference is between them and who knows what about whom. What I really wanted was a society where, despite the fact that everyone seems to be quite happy, there are certain underlying tensions – but they're not where you might expect them to be. We get to split the Doctor and his companions up and look at different areas of the society and why they're doing what they're doing."

Steven spends much of the story with Amala Vost, one of Winter's young workers. "I think we all feel like we're cogs caught in a big machine that we don't really understand," says David. "Sometimes we have a vague idea that the machine maybe isn't quite working and we feel entirely helpless, and sometimes we tell ourselves that it's working and everything's fine. Amala, when we meet her, is a person who doesn't like the world that she's in – she knows there are problems – but she thinks overall this is the way things are, and you've just got to accept it and get by. It's interesting to pair a character like that with a rebellious *Doctor Who* companion – someone who knows that the world is wrong and is running around trying to tell people. There's a slight tension between them, which I thought might be quite interesting..." **DWM**

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Written by **DAVID K BARNES**

STARRING
Maureen O'Brien Vicki
Peter Purves Steven Taylor
Shvorne Marks Amala Vost
Robert Daws Gaius Majorian
Sara Powell Jacklyn Karna
Matthew Jacobs-Morgan Kenrik Vost
Nicholas Briggs The Daleks

Above: Tom Webster's cover art for *The Dalek Occupation of Winter* features Vicki (Maureen O'Brien), the Doctor (William Hartnell) and Steven (Peter Purves).

Below: Some of the cast of *The Dalek Occupation of Winter*: Sara Powell, Nicholas Briggs, Maureen O'Brien, Robert Daws and Peter Purves.

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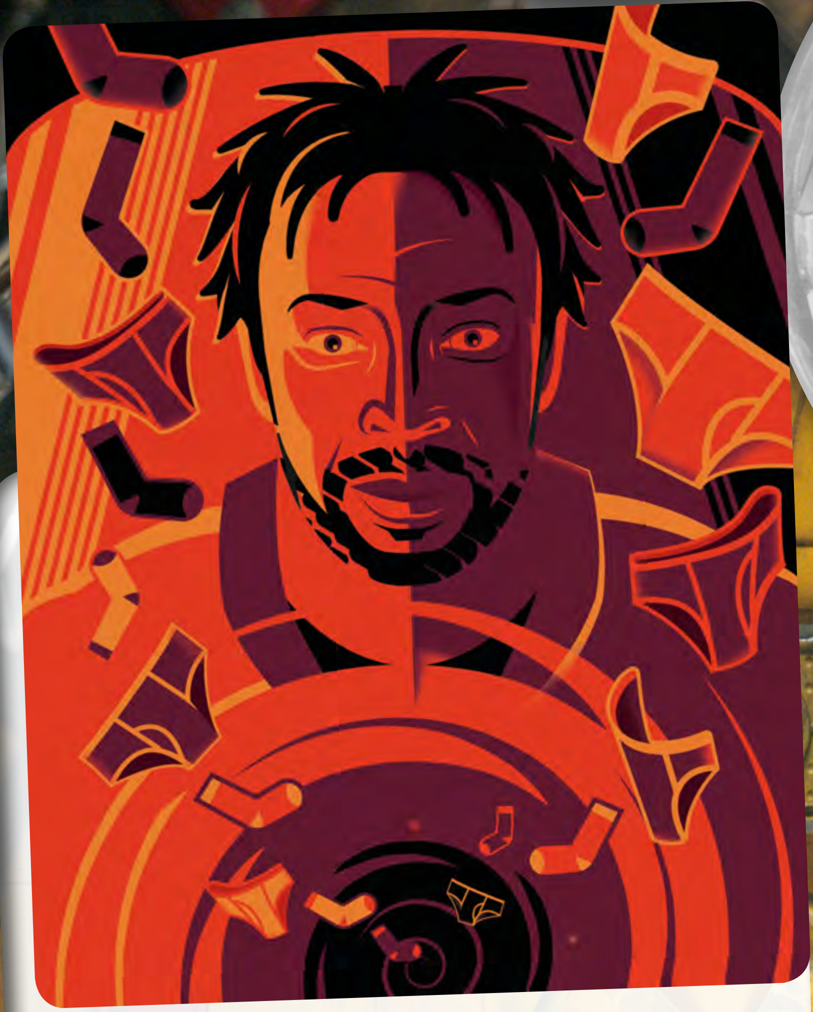


ILLUSTRATION BY BEN MORRIS

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit…

#11: Acting Captain Zachary Cross Flane

The Impossible Planet/ The Satan Pit (2006)

DAY 43K1.3

Well we made it, just about. The ship was nearly torn apart as we flew down the gravity funnel, and we lost the Captain and a dozen other crew members, but we managed to make landfall in one piece. Not bad, on a planet in an impossible orbit around a black hole! Now we've set up a sanctuary base, ready to begin drilling down to the mysterious power source ten miles beneath the surface.

Or, as Toby Zed put it: "It's buried beneath us. In the darkness. Waiting. Biding its time. While reaching out. Calling us in. To our doom!"

He does like his portentous statements, that one. I shall have to have a quiet word – it's not good for morale.

DAY 43K1.8

There's something strange about this planet. Something sinister. Something beyond the limits of human understanding. Let me explain. Every night, at the end of my shift, I send my socks and underpants down to the laundry to be steam-cleaned by the Ood. Once they're done, their orders are to put those socks and underpants back in my drawer. So why is it that after only five days on this planet I'm down to my last pair of underpants? I mean, when we arrived I could swear I had enough for two weeks. It's almost as if someone is sneaking into my cabin and stealing them. But why? I've checked with Danny and he says it can't be the Ood so I've asked Mr Jefferson to investigate. I hate to admit it, but I can't help feeling there is something *evil* at work.

Oh, and this morning we found that somebody had written *THE BEAST SHALL RISE AND MAKE WAR WITH GOD* on the ceiling of Habitation 5 in human blood, so there's that too.

DAY 43K1.9

There's been another inexplicable and sinister incident. It happened when I was getting a coffee from the machine in Habitation 3.

I could swear I pressed the button for espresso, but after a few seconds there was this hideous, unearthly gurgling and it made a Frappuccino instead. I've checked with the crew but none of them could give any rational explanation. Ida Scott said I'd probably just pressed the wrong button by mistake! I don't mind admitting, it's got me shaken. I don't know how I'm gonna sleep tonight for thinking about it.

Oh, and in the afternoon all the door computers said *THE BEAST SHALL RISE AND MAKE WAR WITH GOD*, so there was that as well.

WELCOME TO HELL

DAY 43K1.15

There's been a third inexplicable and sinister incident. Scooti drew my attention to it. She had gone up to the control room to photocopy some expenditure receipts. Nothing unusual about that, you might think, and you'd be right. But then the photocopier said CLEAR PAPER JAM. She opened it up – and I saw it too with my own eyes – *there was no paper jam in the photocopier!* When we closed it, it started working again, but even so you have to wonder... why did it say there was a jam when there was no jam?!?

Oh, and this giant demonic horned beast keeps appearing on all our monitor screens whenever our backs are turned. Probably nothing.

DAY 43K2.1

In summary: We've lost half the base due to earthquakes and two of the crew have gone mad after staring too long at the black hole. The door computers keep making ominous declarations and the monitors keep showing pictures of a demonic horned beast. Toby is convinced he is being stalked by a disembodied voice and that the symbols on his pottery fragments keep changing. The Oods' telepathic field is unusually high and now they've joined in with the whole "THE BEAST SHALL RISE AND MAKE WAR WITH GOD!" thing. On top of that, I still can't get an espresso, the photocopier's playing up again and I've been wearing the same pair of underpants for over three weeks. Frankly, there are so many inexplicable and sinister incidents going on, I'm beginning to lose track!

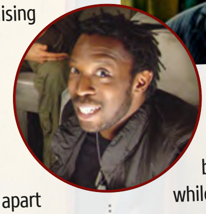
And now Mr Jefferson says he's found two people in Habitation 3! Where will it all end?

LATER

It looks like the gravity field is going! We're losing orbit! We're going to fall into the black hole!

LATER

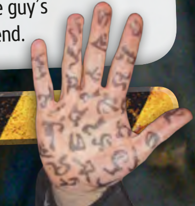
False alarm. We're stabilising again! Panic over. Sorry everyone.



LATER

Well, we're in the rocket heading back to Earth. Everyone's dead apart from me, Danny and Ida. I'm not entirely sure what went on as I spent most of it in the control room aerating maintenance tunnels, but it all seemed terribly exciting. The best news of all is that while we were in the TARDIS, the Doctor fixed me up with a fresh pair of underpants.

I tell you, the guy's the stuff of legend.



As told to Jonathan Morris

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